

The GILBERT & SULLIVAN

FEBRUARY - MARCH 2013 NEWSLETTER

SOCIETY OF AUSTIN

PRESIDENT'S MESSAGE

by Libby Weed

Our Annual Meeting on January 6, chronicled by Reba Gillman in this newsletter, was a most enjoyable occasion for many reasons. For those of us continuing to serve on the board of directors, it was a time of rejoicing because of our pleasure in welcoming the two new board members elected that afternoon.



Continuing to represent you on the board are **Chris Buggé, Reba Gillman, Leonard Johnson, David Little, Roberta Long, Michael Meigs, Robert Schneider, Pat Turpin, Libby Weed, and Dave Wieckowski.** All of us are delighted to welcome our two newest colleagues.

Diane Radin has been a regular in G&S audiences here in Austin since 1977. She first became a Savoyard in the 1960s while living in Rochester, New York, where she became acquainted with the Gillmans. Diane teaches in the math department at UT Austin, as did Reba's late husband Len. She and her husband Charles, who attended G&S shows in NYC during their dating years and have attended here since **Ruddigore** in 1977, have a daughter and four grandchildren. They enjoy hiking and traveling—especially to Israel, where their grandchildren live. Diane has served as chair of the board of trustees of the Jewish Community Association of Austin and currently chairs the Israel Task Force of JCAA; she is also a current member of the board of trustees of Jewish Women International. Diane has already begun taking an interest in securing ads for the playbill for our grand summer production, and she has also indicated a desire to support Roberta in the important task of securing grants.



See audition notice, page 3

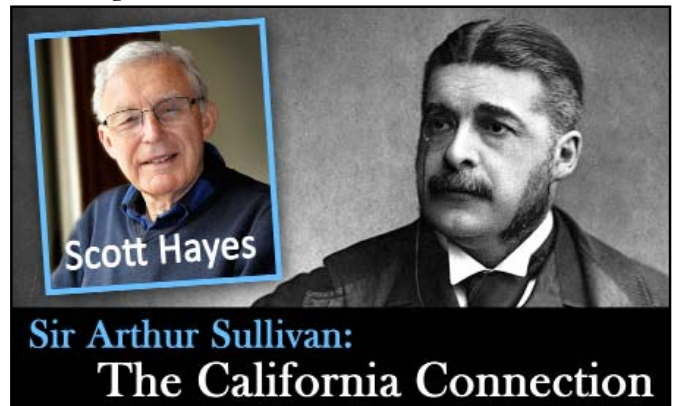
Charles Smaistrila is another frequent audience member for Austin G&S productions and musicales. He may very well have handed you a playbill or helped you find a seat, since he has served as an usher for quite a few productions. Charles is an attorney and economic consultant. He also enjoys travel, and he is very involved with the activities of the Rotary Club (Austin University Area). He has served as president of his Rotary Club and also of the Capital City A&M Club. Charles is the father of two sons, one of whom lives in Cedar Park and one in Paris, France. He has, between these two sons, five grandchildren. Charles has begun investigating potential venues for musicales in the coming seasons. He has also donated a copier/printer to our office and has used his computer skills to get everything in top working order. We have already learned that Charles has a generous spirit and is willing to pitch in wherever he is needed.



A new year ... two new, talented board members ... an exciting new kind of presentation for our March 10 musicale ... and a thrilling Austin premiere for our grand production this summer. What a marvelous season we have ahead of us!

Libby Weed

Sir Arthur Sullivan's Great-Great-Nephew to visit Austin and present our next Musicale on March 10:



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An Introduction to Characters and Audition Notes on *Princess Ida* by Ralph MacPhail, Jr.



Princess Ida is a high-spirited send-up of feminism, the very *idea* of females needing higher education—and so much more. As I mentioned in the last column, Charles Darwin and his *Origin of Species* come into Gilbert's sights, and the dramatist also "aims his shaft" (to *just miss* a metaphor) at grand operatic

conventions and the style of G. F. Handel; and if some might think that Gilbert is too hard on the ladies, just look at his men, whether they be intellectually challenged tenors, a world-class misanthrope, or mindless militants who blindly follow orders into war.

My purpose here is to provide information for auditionees concerning the auditions and also concerning the funny, lovely, and challenging characters in the show we will present this summer. If you're planning to audition, please read this in its entirety. And even if you're *not*, please read it anyway: I hope you will find it interesting—and that it will give you a foretaste of the delights coming in June!

Auditions will be held on Saturday and Sunday, March 2nd and 3rd. Music Director and Conductor **Jeffrey Jones-Ragona** and I request that auditionees memorize a song from Gilbert & Sullivan or something similar that will show their voice and range to best advantage. *It is also mandatory to provide a copy of the music for the auditions accompanist. No a cappella auditions will be heard. An accompanist will be provided, but singers will be welcome to bring their own accompanist if they wish.* The Society welcomes newcomers with delight.



Jeffrey
Jones-Ragona

If *Princess Ida* is not in your library, you can download the libretto from our website (www.gilbertsullivan.org; click on "Summer Production"). The Gilbert & Sullivan Archive has additional material at math.boisestate.edu/gas, where you will be able to read a plot synopsis, see vintage images, and download audio files.

Princess Ida is filled with roles that are fun to play; it has incredible singing opportunities (needed will be *two* principal tenors, *two* principal sopranos, and *three* principal bass-baritones), and the work requires actors who can sing well as well as singers who can act well. It is the only Gilbert & Sullivan opera with dialogue in blank verse. It is also the only one of their works set in three acts.

THE CHORUS is composed of the men: **Soldiers and Courtiers of King Hildebrand** (12 gentlemen, resplendent picturesque costumes); and the women: **Courtiers of King Hildebrand in Act I and "Girl Graduates" of Princess Ida's University in Acts II and III** (12 females, including the supporting principals in Acts II and III, Sacharissa, Chloe, and Ada, with a costume change for all between Acts I and II and for some between II and III).

Here are brief character sketches, with a nod of gratitude to the writings of William Cox-Ife, Peter Kline—and a certain W. S. Gilbert (see bibliography, below):

KING HILDEBRAND (Bass-Baritone): "A bluff and domineering monarch." A big voice is needed by a singer who can sing patter

clearly and dominate the stage when he's on it. He's "a peppery kind of King, Who's indisposed for parleying" when action can accomplish his goals. Hilarion is his son, and Hildebrand *will* insure that Hilarion claims Princess Ida; he takes King Gama and his sons into custody until this can be accomplished, thus leading to Act II!

HILARION (Lyric Tenor): "Hildebrand's handsome young son." This is a demanding part with two important solos. Like father, like son: he is somewhat lacking in a sense of humor—but sings beautifully! He was betrothed to Princess Ida "at the extremely early age of one" (when he was two) and the basic plot of the opera concerns his attempt to claim his bride, though she has sequestered herself with her female students in a country estate belonging to *her* father (King Gama) and teaches her charges to "abjure tyrannic Man." (See "Cyril" and "Florian," below.)

CYRIL (Tenor): "Happy-go-lucky friend of Hilarion, with an eye for the girls." This second tenor has more of a sense of humor than the first (Hilarion). The part can even be sung by a high baritone. Cyril has a memorable "kissing song" in Act II, and with Florian and Hilarion, has a number of ensemble turns with his buddies. (See "Florian," below.)

FLORIAN (Baritone): Also a happy-go-lucky pal of Hilarion and a flirt, but less so than Cyril (and with more humor than Hilarion). See "Cyril," above. The three young rakes also disguise themselves in academic robes as females once in Castle Adamant and have a show-stopping trio—with one of those incredibly amusing G&S dances. (How *well* I remember this sequence performed by the old D'Oyly Carte at the Kennedy Center in 1976!)

KING GAMA (Light Baritone): "An embittered King; twisted in mind and body." The role typically played by a comedian or "patter baritone"; Gama is traditionally portrayed as an elderly hunchback, with a twisted leg and stick. His Act I song is usually regarded as a Gilbertian self-portrait, however negative—and his Act III solo is cut from the same cloth! *This* king lacks Hildebrand's diplomacy: Gama says what he thinks—and it isn't very pleasant—but *very* funny! He appears only in Acts I and III.

ARAC (Bass): Son of Gama, "warrior, imposing, and thickheaded." Arac and his brothers are soldiers (see "Guron" and "Scynthius," below) and are dumb as bricks—and they should ideally be BIG hulking brutes! Arac has important solo contributions to the show; the other two do not (other than an occasional solo line), but contribute to funny trios. Arac's second solo is a spoof of Handelian oratorio singing, supported by his bro's, so he must have a big voice.

GURON (Bass-Baritone): Big and imposing and also a son of Gama, Guron does not have the vocal demands of Arac (see above); he has little solo singing and few spoken lines, but can create a memorable appearance in his ensembles with Arac and Scynthius. (See Scynthius, below.)

SCYNTHIUS (Bass-Baritone): Gama's third son, Scynthius is another big, hulking brute. With Arac and Guron (see above), he participates in memorable ensembles throughout (but has little solo singing), and all three do a show-stopping Victorian "strip-tease" of armor before The Big Fight in Act III.

PRINCESS IDA (Dramatic Soprano): Gama's beautiful daughter. "Principal of Castle Adamant, the girls' college, where men are an anathema." This is the most challenging soprano role in Gilbert & Sullivan vocally, and the acting demands are heavy, too. Playing her

antipathy toward all mankind is a challenge, and she has an incredible dramatic scene toward the end when her students abandon her and her cause. Her singing throughout must dominate, and she has a long speech in blank verse welcoming her “new students” and stating her goals for their enlightenment.

LADY BLANCHE (Contralto): “Professor of Abstract Science at Castle Adamant. A domineering woman, very jealous of Princess Ida, and whose one ambition is to become Principal.” (Note: her aria, “Come, mighty Must!” will not be sung in this production, a common practice. She has, however plenty of ensemble singing and dialogue.) A forceful, ambitious woman, she’s also Melissa’s mother. She’s not as lovable as some of the other “older woman” roles in Gilbert & Sullivan, but is important and dominating. (SPOILER ALERT: She even accomplishes her goal at the end!)

LADY PSYCHE (Soprano): “Professor of Humanities, whose academic training is not proof against the charms of Cyril.” Dignified without being pompous, intellectual from a baby, Psyche is also susceptible to the charms of men. She has a delightful solo to sing—about “Darwinian man”! A lovely little “nerd,” who knew as a child that a buttercup was called “*ranunculus bulbosus*,” who gave away the conjuror’s secrets at parties (little beast!), and who also “tackled visitors with ‘You don’t know Who first determined longitude—I do—Hipparchus ’twas—B.C. one sixty three!’”

MELISSA (Mezzo-Soprano): “Lady Blanche’s daughter. A really saucy young [lady], who finds nothing repulsive about ‘the monster called man’”—especially when she sees one for the first time! Has some short musical solos. Never having seen men before, she notes that Hilarion, Florian, and Cyril’s cheeks “have not that pulpy softness which One gets so weary of in womankind: Their features are more marked—and—oh, their chins! How curious!” (Was five o’clock shadow ever more amusing?)

SACHARISSA (Soprano): Girl graduate/student at the university, she has a single line to sing and scattered dialogue lines and sings in all of the ensembles of the female chorus. She’s threatened expulsion for bringing chessmen inside Ida’s university, only to plead that “I meant no harm; they’re only men of wood!” She’s reminded, however, that “They are men with whom you give each other mate!” Tsk-tsk. . . (This performer will also sing in the Chorus of Act I.)

CHLOE (Female Chorister—Speaking Part): Another girl graduate/student at the university. Has about four speaking lines and sings in all of the ensembles of the female chorus. When in Act III Princess Ida asks Chloe where the rifles are that are needed to repel the male invaders, she responds, “We left them in the armoury, for fear That in the heat and turmoil of the fight, They might go off!” (This performer will also sing in the Chorus of Act I.)

ADA (Female Chorister—Speaking Part): Still another girl graduate/student at the university, with but one speaking line, in response to Ida’s request to speak with her Bandmistress before battle: “Please you, ma’am, the band Do not feel well, and can’t come out today!” She, too, sings in all of the female chorus ensemble sections. (This performer will also sing in the Chorus of Act I.)

I’ve said perhaps too often that there’s only one G&S activity more fun than seeing one of their operas—and that’s actually *working* on one. If you need a little push to encourage you to audition, please consider this it. Jeffrey and I do all we can to make the auditions fun and relaxed.

If you have questions, please contact me: RafeMacPhail@Yahoo.com.

In the box below are details on how you can sign up for an audition slot, so please do it today, and then please encourage a friend or two to audition so that even *more* can share the delight of Gilbert & Sullivan. Do plan to audition for Austin’s first fully staged production *ever* by *any* group of ***Princess Ida***; or ***Castle Adamant***!

Bibliography

- William Cox-Ife, *How to Sing Both Gilbert and Sullivan* (London: Chappell & Co., Ltd., 1961).
W. S. Gilbert, *The Savoy Operas: I* (London: Oxford University Press, 1962).
Peter Kline, *Gilbert & Sullivan Production* (The Theatre Student Series) (New York: Richards Rosen Press, Inc., 1972).



Princess Ida Auditions

The Gilbert and Sullivan Society of Austin will hold auditions for ***Princess Ida*** on Saturday and Sunday, March 2 and 3, at Genesis Presbyterian Church at 1507 Wilshire Boulevard. **Ralph MacPhail, Jr.** and **Jeffrey Jones-Ragona** will be returning as artistic and musical directors, respectively, and **Bill Hatcher** returns as production manager. Please see Director MacPhail’s audition notes on pp. 2 and 3 of this newsletter for a description of the opera and its characters.

Auditions are approximately ten minutes long and are by appointment only. Call Pat Turpin at (512) 963-9021 (7 am to 8 pm) or email audition@gilbertsullivan.org to reserve a time slot. All roles are open for casting including principals and chorus. A small honorarium will be paid to each performer.

Those auditioning should memorize a song from Gilbert & Sullivan or something similar that will show their voice and range to best advantage. It is mandatory to provide a copy of the music for the accompanist. Please note that no unaccompanied (*a cappella*) or self-accompanied auditions will be heard. Although an accompanist will be provided, singers are welcome to bring their own if they wish. A vocal score of ***Princess Ida*** is available from the Society’s website at www.gilbertsullivan.org/SummerProduction.htm. A completed audition form (available at our website, www.gilbertsullivan.org) is required, and a résumé and headshot are requested if available.

Annual Business Meeting and Sing-Along by Reba Gillman



On Sunday, January 6, about 50 faithful friends and members gathered in the Fellowship Hall of Genesis Presbyterian Church to do the necessary chores that keep our organization going. We were happy to observe how very well it goes these days. President **Libby Weed** greeted us, as always, and reported on various aspects of the Society's events for the year. The tremendous success of *Patience*, one of the

less well-known G&S operas, was especially noteworthy. We received three nominations for the B. Iden Payne Awards sponsored by the Austin Creative Alliance (ACA, formerly known as ACOT, the Austin Circle of Theaters). The show was nominated as outstanding musical production; **Arthur DiBianca** was nominated as outstanding Lead Actor in a musical production; and **Janette Jones** was nominated as outstanding Featured Actress in a musical production. These awards honor shows and actors in our community theater. It is an honor to receive a nomination, and being thus honored serves to bring wider notice to our organization and our productions.

There followed brief reports from our hard-working personnel. *Princess Ida* Production Manager **Bill Hatcher** has been very busy lining up the crew, the costumes, the vocal scores, Rafe's airplane tickets to get here, and many other details. Schirmer does not publish this opera, so research was required to find an acceptable published score containing both music and dialogue. Treasurer **Dave Wieckowski** reported on financial matters. **Michael Meigs** brought us up-to-date on membership—over 300 members! And **Bob Schneider**, reporting on the Wand'ring Minstrels, introduced an interesting dramatic note as he produced seven hats (one per character) and quickly donned one after the other, asking us all to say which character was represented. A few really well-educated G&S lovers got all of them. Libby announced that the board intended to follow our precepts and award a scholarship occasionally and would appreciate information from members about young music students planning careers in music.

Turning to the announced election, Libby then introduced **Reba Gillman**, the nomination committee chair, and asked each nominee to stand when his/her name was announced. She began with the ten members of the current board willing to continue serving: **Chris Buggé** (Special Projects), **Reba Gillman** (Historian), **Leonard Johnson** (Musical Coordinator), **David Little** (Publicist and Webmaster), **Roberta Long** (Executive VP and Grant Writer), **Michael Meigs** (Secretary and Bursar), **Robert Schneider** (Wand'ring Minstrels Coordinator), **Pat Turpin** (Volunteer Coordinator), **Libby Weed** (President), **Dave Wieckowski** (Treasurer and Chief Financial Officer) and new nominees **Diane Radin** and **Charles Smaistrila**. Libby asked if there were any nominations from the floor. There were none. **Norman Martin** immediately moved that we accept the slate by acclamation, **Sue Caldwell** seconded the motion, and all agreed.

Libby reminded us that we had elected our new Board of Directors, but that the new board would elect their officers next week at their first meeting. She then asked us to look at our programs, "Turn it

over and see if you see the egregious error on page 2." And there it was: some fellow named "Leonard Davis" was thanked for choral direction when it was clear that board member Leonard Johnson was going to do that. But even worse was egregious error #2. Under the 2013 Calendar of Events was listed the upcoming auditions for *The Yeomen of the Guard* instead of *Princess Ida*! Talk about going backward! (Please see note, below.)

After we all had a really good laugh, Leonard Johnson introduced our accompanist, **Jeanne Sasaki**, and tuned us up to sing along as scheduled, while Arthur DiBianca sang "When I was a lad," as Sir Joseph Porter, K.C.B. in *H.M.S. Pinafore*. However, Leonard had a suggestion: First go through the whole song, saying the words—no singing. Our soloist was not happy with this uncomfortable warm-up for singing, but I found it a very interesting approach that made us all pay special attention to the words. And then we got to sing it all. We moved on to "Poor wand'ring one," Mabel's song from *The Pirates of Penzance*. Claire Ludwig sang the part of Mabel, and Libby told us that Claire had sung in the chorus of our 2011 production of *The Mikado*. Libby and her granddaughter Mary saw Claire in a staged radio drama of "It's a Wonderful Life," shortly before Christmas in a historical old store in Round Rock. Claire was an excellent performer, so Libby pressed her into service for our sing-along.

As we finished our "Poor wand'ring one" sing-along, Russell Gregory stood up to sing the Pirate King lead-in for "Hail, Poetry," also from *Pirates*, and most of the audience rose to join in our traditional chorus. That was followed by "Now to the banquet we press" from *The Sorcerer*, as is our habit. A friendly social time came next as we munched on the tasty tidbits, and caught up with the various members of our happy audience—some new faces, and many old and familiar. Again, a very good beginning to our new year with many exciting events to come.

NOTE: Errors are sometimes just annoying, sometimes embarrassing, and occasionally ridiculous. We know that part of W. S. Gilbert's genius was his remarkable use of words. He dug them up, he rhymed them, he sometimes invented them, so it is understandable that Libby, our fun-loving, well-educated, and very intelligent President, chose an unusual word to deal with a ridiculous error. Egregious—an egregious error on the program of our business-meeting-musicale. I know the word, but I never use it. It fit the situation perfectly, and it prompted me to go home and consult my **Webster's Second International Dictionary**. English is a language containing words from many other languages so it's no surprise to find that the word comes from the Latin, which comes from the Greek, meaning apart from the herd, i.e. distinguished, excellent. Two definitions are given:

1. Prominent, eminent, distinguished
2. Conspicuous for bad quality, flagrant, gross, shocking

Now that is really surprising. It shows how complicated language is. I have never known of the first definition. However, I should report that while I was roaming the dictionary pages, sorting out the Greek and Latin, it occurred to me to ask, "Dear Sir W. S. Gilbert, is an egregious error a heinous crime?"

*Meet Sullivan's Great-Great-Nephew
at our next Musicale on Sunday, March 10!*

The G&S Society's Annual Business Meeting and Sing-Along

photos courtesy Sue Caldwell

see more at gilbertsullivan.austin.smugmug.com



President Libby Weed gets reports from Bill Hatcher, Dave Wieckowski, and Michael Meigs (l-r)



some of the many faces of Robert L. Schneider



Maestro Leonard Johnson leads singers Arthur DiBianca, Claire Ludwig, Russell Gregory, and pianist Jeanne Sasaki (plus assembled members and friends)

March Musicale
Sir Arthur Sullivan: the California Connection
Sunday, March 10, 3 pm

Worley Barton Theater at Brentwood Christian School
11908 North Lamar (see map, below)

The Gilbert & Sullivan Society of Austin is proud to bring to our community a very special presentation entitled ***Sir Arthur Sullivan: The California Connection***. Scott Hayes, the great-great-nephew of Sir Arthur, will present extensive research into his relative's trip from England to California in 1885, which included visits to San Francisco, Los Angeles, and Yosemite. Sullivan showed great generosity and dedication by traveling to California to care for his nieces and nephews after his brother Frederic's early death, and Frederic's wife's death a few years later.

This talk will be an informative addition to our knowledge of the personality of one of the world's great composers of light opera. Mr. Hayes will also present his research into the New York City premiere of ***The Mikado***, which took place while Sullivan was in the United States. His presentation includes photographs taken at the time of Sullivan's journey.

A resident of Petaluma, California, Scott Hayes has, since his retirement from high school counseling and teaching, enjoyed researching his ancestors' relationships with Sir Arthur Sullivan. Traveling with Kitty, his wife of 53 years, Mr. Hayes has presented illustrated talks on Sullivan's "California Connection" and other facets of the composer's life before audiences in North America, the United Kingdom, and Australia. We are greatly pleased to welcome him to Austin and know that you will enjoy this fascinating presentation.



Don't forget to bring munchies to share!



**"W. S. Gilbert: The Very Model of a
Modern Major Lyricist"**

by Ralph MacPhail, Jr.

This was the title of a lecture/concert presented at the 92nd Street "Y" in New York City for five performances in January. I attended the Sunday afternoon presentation, having arranged a week in Manhattan for this and other G&S-related business (and pleasure—the two are invariably interchangeable in my experience).

This presentation was part of the long-running "Lyrics and Lyricists" Series, and this was the first concert devoted to the librettist of the Savoy operas. The narration was written and delivered by lyricist Sheldon Harnick, whose Broadway shows include ***Fiorello!***, ***The Rothschilds***, ***She Loves Me***, ***The Apple Tree***, and most notably, ***Fiddler on the Roof***. Mr. Harnick's narration was witty, pleasant, and nicely delivered, and it linked the musical selections in the program, which he had evidently devised.

"Act I" was devoted to 14 selections from Gilbert & Sullivan, with (perhaps inevitably) an emphasis on ***The Mikado***. These were chosen to illustrate various points Mr. Harnick had to make about Gilbert's influence on 20th-century American musicals. After an intermission, the same eight singers and pianist turned their attention to works inspired by G&S, including the patter song "Tchaikovsky" (made famous by Danny Kaye) from the Gershwin/Weill ***Lady in the Dark*** (1947), the satiric "When the Idle Poor Become the Idle Rich" (Harburg/Lane, ***Finian's Rainbow***, also 1947), and the extended "Finaletto" to Act II from ***Of Thee I Sing*** (Gershwin/Gershwin, 1931). And others, of course.

The singers were "too Broadway belt" in singing style for my taste (and thus were more effective in the second part than the first), and I was surprised that a number of Gilbert's small words were paraphrased erroneously, evidently on-the-fly in performance (due to lack of rehearsal? or carelessness?). This was rather surprising in New York—and in a program devoted to a lyricist—and to W. S. Gilbert at that.

But I found myself in the company of a number of Savoyard friends, and was delighted that Gilbert's well-known jokes were as fresh and funny as ever to audience members who didn't know them from their cradles. As I told the genial octogenarian Sheldon Harnick afterward as I shook his hand, I was grateful for the enthusiastic and sympathetic way he treated W. S. Gilbert.

Vehicle Needed!

Our esteemed artistic director, Ralph MacPhail, Jr., will be in Austin from May 10 through June 25. The GSSA Board will be most appreciative if a member would lend him a vehicle to use for rehearsals and performances during part or all of his stay. Rafe is known to return borrowed vehicles clean and with filled tanks. If you are willing to meet this important need, please call our office, (512) 472-4772, or send email to info@gilbertsullivan.org. Many thanks!

Send Us Your News!

The next newsletter should arrive in late April; the deadline for submissions is April 5. Please send your news to news@gilbertsullivan.org. Thanks!

MEMBERSHIP FORM

We encourage you to join our Society. If you are a member, please check your membership renewal on the top of the mailing label. If expired or near expiration, your membership needs to be updated! To correct your address, renew your membership, or become a member, complete this form, and mail it to us with your check, payable to "GSSA," or call to join (512) 472-4772 (GSSA).

Please check a membership category:

- ☐ **Individual** (\$20-\$29)
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We are proud to list our members in our programs, but if you would prefer NOT to be listed in our programs, please check here: ☐

Wand'ring Minstrels

The Wand'ring Minstrels are still reeling from their successful concert at the Villa Antonia as part of the legendary Twilight Concert Series. They will be performing at the French Legation Museum's Evening under the Oaks on February 22. This event is open to the public for a \$5 admission fee; the gates open at 6:30, and the show begins at 7.

The Gilbert & Sullivan Society of Austin's Wand'ring Minstrels are ready to entertain for your next event, presenting lively, lovely, and amusing musical numbers in your home, party, school, or activity. See our website (www.gilbertsullivan.org) for further details.



Robert L. Schneider, Janette Jones, and Marti Mortensen Ahern at the Villa Antonia - photos by Kaye Greer

The Wand'ring Minstrels also performed at Brentwood Christian School last October - photos courtesy Stephen Colwell



Armstrong

Moving & Storage

is the official moving and storage company of The Gilbert & Sullivan Society of Austin. Many thanks, Armstrong!



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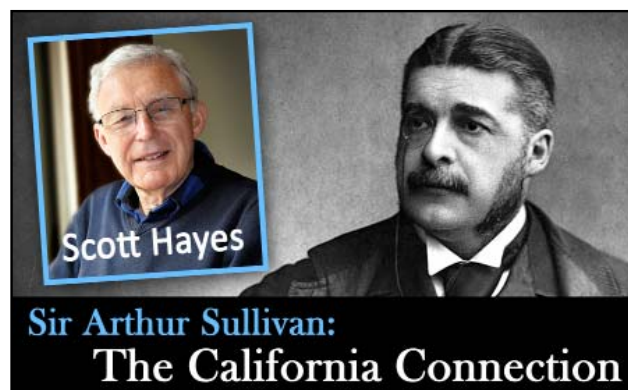
FEBRUARY - MARCH 2013



Summer production—see audition notice, p. 3

Coming Events

- March 2-3 **Princess Ida** Auditions (see pp. 2-4)
- March 10 “Sir Arthur Sullivan: The California Connection” Musicale (see p. 6)
- May 12 **Princess Ida** Preview Musicale
- June 13-23 **Princess Ida** summer production



March 10 Musicale—see article, p. 6

The Gilbert & Sullivan Society of Austin

Since 1976, we have been spreading the joys of G&S through

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Our web site: www.gilbertsullivan.org
E-mail: info@gilbertsullivan.org



This project is funded and supported in part by the City of Austin through the Economic Growth & Redevelopment Services Office / Cultural Arts Division believing that an investment in the Arts is an investment in Austin's future.
Visit Austin at NowPlayingAustin.com.

The Society holds nonprofit status under 501(c)(3) of the IRS code.

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