

GILBERT & SULLIVAN
AUSTIN



June 12-21, 2026

MacTheatre
at McCallum Fine Arts Academy



Gilbert & Sullivan Austin

presents

Patience

or, Bunthorne's Bride

MacTheatre at the McCallum Fine Arts Academy

June 12-21, 2026

Written by
W. S. Gilbert

Stage Director

Carol Brown

Assistant Director

Assistant Conductor, Chorus Master

Production Committee Chair

Production Manager

Stage Manager and Prop Design

Assistant Stage Manager

Set Design and Maker General

Lighting Design

Costume Design

Sound Design and Engineer

Hair and Make-up Design

Cover Design, Posters, T-Shirt Design

Supertitles Preparation

Sculptor

Scenic Artist

Master Electrician

Assistant Costume Design

Set Construction Crew

Composed by
Arthur Sullivan

Music Director and Conductor

Dr. Jeffrey Jones-Ragona

Janette Jones

Francis José Nieves

Michael Meigs

Jen Rogers

Monica Kurtz

Dr. Hannah Neuhauser

Andy Heilveil

Chris McKnight

Amanda Geyer

Kenneth B. "Kenny" Gall

Carol Brown

Barb Jernigan

Leann Fryer and Ralph MacPhail, Jr.

Kazi Saddiqui

Tina "Pixie" Avent

Carter Holland

Dee Fitzgerald

Richard Carr, Jaimie Ailshire,

Andrew Lambdin-Abraham,

Ben Stennis, Kris Karaguleff,

Garth Allen, Pixie Avent

Ben Stennis, Zwi Meza

Tina "Pixie" Avent

Richard Carr

Jose Lozano of Magic Spoon

Productions

Erich Petersen

Sue Ricket Caldwell

Bill Hatcher, Sue Ricket Caldwell

Tim Ervin

Dave Wieckowski

Win Bent

Costumes provided by

Performing Arts Supply, Houston, and University of Texas Theatre & Dance Dept.

Welcome to *Patience*

Gilbert & Sullivan Austin is excited to celebrate our 50th year in 2026. We have several events planned for the rest of the year, including a festive gala at Chez Zee on October 1 and a Ken Ludwig show, *Sullivan & Gilbert*, October 16-18 at the Austin Playhouse. Here's a sneak peek into 2027 – *Princess Ida* will be our grand production next June.

I am thrilled that Gilbert & Sullivan Austin is staging *Patience* once again. The last time was in June 2012. That means there is an entire generation that has not seen this show. Shocking!

Looking back at the 2012 cast, we see that Arthur DiBianca, who was Reginald Bunthorne, is Major Murgatroyd this time around. Rosa Mondragon Harris, Jay Young, and Andy Fleming are again in the chorus, joining Patricia Combs, who was Lady Angela in 2012. Janette Jones, who played Lady Jane in 2012, is the Assistant Director. Music Director Jeffrey Jones-Ragona wielded the baton in 2012 and is doing so again. In addition to these familiar faces and voices, this version of *Patience* features several singers who are new to our company. We hope they, too, will stay with us for a long time.

The MacTheatre is a welcoming venue with excellent equipment and facilities for the cast, crew, and audience. The supertitles will enable you to catch every clever pun and bit of satire. Our director Carol Brown requested that we resume the use of backdrops

for this show. These are expensive to rent for the two-week period they are needed and were not in our original budget. However, we were recently awarded a substantial grant from the City of Austin (after not getting City funding for several years), enabling us to rent the backdrops that enhance the beauty of the show. The Bennett Raccah Charitable Fund, the Still Water Foundation, and the Texas Commission on the Arts also provided generous grants that, together with the contributions from many in our audience, make this production possible. We are very grateful for this support.

Thank you for being a part of the Gilbert & Sullivan Austin family. Together we look forward to enjoying the topsy-turvy comic operas of Gilbert and Sullivan for many years to come.

Sit back, relax (but pay attention to the lyrics – they are very clever and punny), and laugh your way through *Patience*.

Diane Radin

President, GSA Board of Directors



Thank You!

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

The Alchemy Theatre, Austin Playhouse, and Penfold Theatre for cross-promotions

Sharron Anderson and ATX Theatre for music rehearsal space, and for backpack donations for our *Patience Picnic*

Jennifer Basten, Chief Advancement Opera, for her collegial tour of **Austin Opera's** new facilities

Janet Gurley and Violet Crown City Church for rehearsal space and production meeting space

H-E-B for their generous support of our gala reception and ongoing commitment to the arts

Kat Jedlicka and Performing Arts Supply Co. for assistance with costumes

Alisha Ligon and Grace + Peace Austin for rehearsal space

Melissa McKnight and The Vortex for providing the venue for our *Patience Picnic* and the loan of set pieces

Jeanne Sasaki for serving as auditions pianist

Scare for a Cure for the loan of scenery items and for construction support

Tiff's Treats for providing cookies for our Children's Activities Day



Helping Here



The Gary Hallock Children's Activities Day

Provided by A Spacious Place

Activities begin at 1:00 pm, prior to the matinée performance on Sunday, June 14

This project is supported in part by grants from Bennett Raccach Charitable Fund; the Still Water Foundation; the Texas Commission on the Arts; the National Endowment for the Arts; an Elevate Grant of Austin Arts, Culture, Music, and Entertainment; and generous donations from our members.



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, and by **Amy McCaffrey** and **Patricia Wedel**.

Orchestra Members

Conductor **Jeffrey Jones-Ragona**

Assistant Conductor **Francis José Nieves**

Flute Kenzie Slottow	Violin I..... Laurel Lawshae*
Oboe Serena Finnegan	Violin I..... Naomi Frausto
Oboe Korey Young	Violin II..... Steve Merson
Clarinet I Valerie Bugh	Violin II..... Melissa Ruof
Clarinet II Julie Linder	Violin II..... Laura DeGraw
Horn Seth Rodriguez	Viola..... Sara Driver
Trumpet Bob Cannon	Viola..... Linda Johnson
Trombone Steven Hendrickson	Cello Tom Lawshae
Timpani &	Cello Bridgid Dever
Percussion Chuck Fischer	Bass..... Anna Macias

*Concert Master

Rehearsal Pianist: **Carrie deLapp-Culver**



After a long tenure in higher education as a singer and teacher, Carrie is embarking on a second career at the keyboard. She holds a terminal degree in voice performance and pedagogy, and has directed numerous productions in opera, operetta and music theatre.

Rehearsal Covers:

Lady Angela Amy Selby
Patience Alisa Black
Lady Ella Kaley McDonald
Lady Jane Patricia Combs
the Duke of Dunstable Andy Fleming
Grosvenor Garrett Cordes
Colonel Calverley Julius Young
Major Murgatroyd Jay Young
Bunthorne Brenham Sean Adams

Orchestral scores supplied by
James Newby Music of Wilsden, Bradford, United Kingdom

The Production Team



Carol Brown
(Stage Director)

Carol Brown returns to GSA as Stage Director for *Patience*, following her directorial debut with *H.M.S. Pinafore* last season. Her love for G&S goes back decades; from playing the Page in *The Sorcerer* at age 12 in her hometown of Ann Arbor, to performing several beloved roles with GSA over the years. Carol's professional career began in the Austin Opera chorus in 2006, and she has since performed roles with Density512, LOLA, and One Ounce Opera, where she returns as Assistant Director for the 2026 season of *Fresh Squeezed Ounce of Opera*. She was recently featured as a composer and performer at the *Here Be Monsters* Indie-Classical Music Festival. Carol holds a BM in Vocal Performance from UT Austin and remains passionate about classical and contemporary storytelling on stage and behind the scenes.



Janette Jones
(Assistant Stage Director)

Janette, a native Austinite, first performed G&S in UT Film student's *Trial By Jury*. Later, living in New York City, she was cast in an Off-Broadway repertory company, The Light Opera of Manhattan. Doing seven shows a week, fifty two weeks of the year was the best job she ever had despite the low pay. Of all the shows, her favorites were those of Gilbert & Sullivan. When she returned home she discovered Gilbert & Sullivan Austin, where she added to her roles, even garnering a few B. Iden Payne nominations. Her favorite sound is an audience laughing, so whether creating and directing quirky musicals, or playing a comic role, she feels at home. Last year she served as Assistant to director Carol Brown and even stepped into the chorus when needed.



Jeffrey Jones-Ragona
(Music Director and Conductor)

Jeffrey Jones-Ragona's association with G&S Austin dates back to 1993, when he was engaged to conduct *H.M.S. Pinafore*. He has served as musical director and conductor for nearly every Grand Production since then, and has occasionally stepped on stage as well. He is also heard in many performances around Austin, particularly with La Follia and Texas Early Music Project, and has performed with Austin Opera, Texas and Oregon Bach Festivals, and the São Paulo Chamber Orchestra. He earned a Doctorate in Music at UT Austin in 2006, and in 2003 received the B. Iden Payne award for Musical Direction of *H.M.S. Pinafore*.



Jen Rogers
(Production Manager)

Jen Rogers, Production Manager, is a dedicated theatre professional based in Austin, known for her exceptional work behind the scenes. Jen works in the Austin theatre community as a Stage Manager, Lighting Designer, and Production Manager. Jen holds a Bachelor's degree in Stage Management from the University of Kansas and has collaborated with numerous theatre companies in Austin. Her talents have earned her nominations for Design and Stage Management by the B. Iden Payne Committee and the Austin Critics Table. Among her favorite designs are *The Tree Play*, *The Sorcerer*, *Patience*, and *Alabaster*. Jen cherishes the friendships she has formed with this talented team of artists and is honored to have the opportunity to continue her relationship with GSA.

The Production Team



Monica Kurtz
(Stage Manager)

Monica is thrilled to be stage managing this production and celebrating over 30 years in the booth! A proud recipient of the B. Iden Payne Award for Outstanding Stage Management for *Agent Andromeda: The Orion Crusade* with Sky Candy, Monica brings a wealth of experience, heart, and humor to every show. She serves on the GSA Board and is honored to be part of the Hall of Fame, but it's the theater *community* that keeps her coming back show after show. For Monica, backstage is truly magical — there's nothing she loves more than calling cues and watching the magic unfold from the booth. She affectionately refers to her beloved crew as her "Stage Rats" and feels deep gratitude for every one of them. Offstage, Monica treasures time with her amazing family and her perfect dog, Bella.



Dr. Hannah Neuhauser
(Asst. Stage Manager)

Yup! The Doctor part is real! Hannah is a former college professor at UT Austin, teaching music history with a specialization in children's media. She's even writing a book, *Golden Melodies* (University of Mississippi Press) on the evolutionary history of musical adaptations of children's literature. *Patience* is Hannah's fourth production as Assistant Stage Manager, but her first on the Board of Directors for Gilbert & Sullivan Austin! She's excited to begin her new journey as Executive Director for Starfish Seekers, her children's theatre workshop here in Austin!



Michael Meigs
(Production Committee Chair)

Michael Meigs, production coordinator since 2020, produced our seventeen

Fresh Takes contemporary video interpretations of G&S songs and scenes during the pandemic shutdown in 2021. After helping bring our Scottish *McAdo* to life, he traveled to attend productions of it in Minneapolis, Northampton Massachusetts, Calgary in Alberta, Canada, and the University of Michigan. He regrets that he couldn't attend the May, 2026, version in Eastbourne, West Sussex, UK! Michael's busy putting together our team for Ken Ludwig's *Sullivan and Gilbert* this coming October at Austin Playhouse. He reviews live narrative theatre at www.CTXLiveTheatre.com and is a member of the Austin Theatre Critics Table.

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Andy Heilveil
(Set Designer and Maker General)

Andy Heilveil rediscovered Gilbert & Sullivan in 2009 with Gilbert & Sullivan

Austin's production of *Iolanthe*. He has been helping with sets and props since 2014. He says it is very satisfying to work with the production crew that GSA has assembled, and as a bonus, he gets to sit in on rehearsals and even sneak backstage — to check up on his props, of course.

The Production Team



Amanda Geyer
(Costume Designer)

Amanda Geyer is thrilled to be working with Gilbert and Sullivan Austin for the first time as the Costume Designer for *Patience!* Originally from Sterling, Virginia, Amanda is currently a rising second year M.F.A. in Theatre candidate with a specialization in Costume Design at UT Austin. Prior to moving to Austin, she worked as a Costume Fellow at Berkeley Repertory Theatre for the 2024-2025 season. She has also worked as a Costume and Wardrobe Technician at Utah Festival Opera, The REV Theatre Company, and Round House Theatre.



Dee Fitzgerald
(Assistant Costume Designer)

Dee Fitzgerald is an undergraduate Theatre & Dance major at the University of Texas at Austin, with an emphasis in costume design. They love both designing and constructing historical costumes, and have previously worked on UT's 2025 production of *Cabaret*.



Kenneth B. Gall
(Sound Engineer)

Kenneth B. Gall has worked as tech director, lighting, sound, set, and special effects designer, at the Vortex (*The Deluge, Shopping and F**king, Water, Performance Park*), Fusebox Festival, Blue Theater, Iron Belly Muses, Austin ScriptWorks, SVT, HPT, Rude Mechs, and other Austin theaters since 1999. He has played drums, bass, keys and guitar with bands in Austin and Lawrence, Kansas, including Danger Bob, The Playthings, Bellevue Jubilee, The Little Morts, Twin Scars and Kenny & the Derivatives. He has photographed and designed production posters for GSA including *The Mikado* (2005), *H.M.S. Pinafore* (2006), *Ruddigore* (2007), and *The Pirates of Penzance* (2008). This is his third time designing sound for GSA, after *The Yeomen of the Guard* and *H.M.S. Pinafore*.

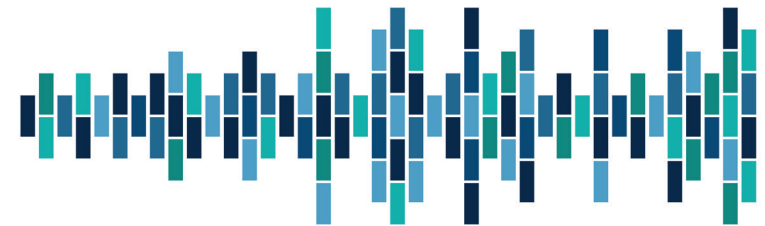


Chris McKnight
(Lighting Designer)

Chris McKnight is a local lighting designer in the Austin area. Chris most recently designed lighting for *The Little Mermaid* at the Buda City Park Amphitheater and last year's GSA production, *H.M.S. Pinafore*, with numerous other plays and musicals over the years. Favorite designs include *Shrek*, *The Musical* and *House of Several Stories*. This is Chris's third lighting design for GSA.



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The Story of *Patience*

Act I – Exterior of Castle Bunthorne Reginald Bunthorne, newly arrived in the village, has presented himself as an aesthete and accomplished poet. He's a sham, but he has won the admiration of "Twenty Lovesick Maidens" who pine for masculine companionship. He rejects them. Aging spinster Lady Jane warns her friends that Bunthorne is enamored of Patience, a simple milkmaid. Patience, an innocent, confesses that she doesn't understand this concept of "love." Interrupting this conversation, the 35th Dragoon Guards ("The Soldiers of our queen") arrive after a year away, eager to resume courting their sweethearts. The maidens pay no attention; they cluster about Bunthorne as he declaims his questionable verses. The Dragoons defend their profession ("When I first put this uniform on") and depart in a huff.

Alone onstage, Bunthorne mocks his own posturing and pretentious poetizing ("If you're anxious for to shine"). Patience appears but resists him, again declaring she doesn't understand love. Lady Angela learns that Patience's only sentimental attachment was to a childhood friend, a little boy, long ago. Angela persuades guileless Patience that the essence of love is sacrifice and selflessness, and Patience bravely resolves to fall in love. Just in time, Archibald Grosvenor appears—that very childhood companion, now grown and garbed as a fashionable poet ("Prithee, pretty maiden"). They're elated, but Patience sees that he is too perfect. There would be no sacrifice or self-denial in becoming involved with him.

Disgruntled Bunthorne the imposter/influencer declares he'll raffle himself as the prize to some lucky maiden. The Dragoons try to intervene ("Your maiden hearts, ah, do not steel") but the women clamor for tickets ("Come walk up"). Before Lady Jane can draw the winning lot, Patience declares her determination to sacrifice herself by accepting Bunthorne ("True Love must single-hearted be"). The maidens settle for their former suitors from the Guards ("I hear the soft note of the echoing voice")—until Archibald Grosvenor appears in elegant poetical attire. They flock to him ("oh, list while we a love confess"), dismaying all others present (especially Grosvenor).

Act II – A Glade Lady Jane, all too aware of the passing years, yearns for Bunthorne ("Silver is the raven hair"). Grosvenor, besieged by admirers, asks for a respite, a half day off at least ("A magnet hung in a hardware shop"). Bunthorne becomes infuriated when Patience reveals her continuing affection for Grosvenor, her childhood companion ("Love is a plaintive song"). Lady Jane insinuates herself with Bunthorne, encouraging him to challenge Grosvenor ("So go to him, and say to him").

The women's military suitors appear, not in uniform but in faddish aesthetic outfits ("It's clear that mediaeval art"). Ladies Angela and Saphir accept their beaux; the Dragoons' lieutenant, the Duke of Dunstable, declines to engage ("If Saphir I choose to marry").

Exasperated that he's no longer the favorite, Bunthorne threatens Grosvenor, insisting the intruder shed his poetaster guise. Grosvenor agrees ("When I go out the door") and leaves. When he returns as an ordinary man, having shed his 'perfection,' the maidens unaccountably come to their senses and return to their respective Dragoon suitors. Grosvenor isn't perfect anymore, so Patience joyfully declares she'll marry the friend of her youth. The Lieutenant proposes to Lady Jane, completing the complement of couples onstage. The only man to lack a bride is Bunthorne. A fate well deserved!



Patience: Performance, Perfection, and Perspective

Scroll through any social media feed, and you will find the modern descendants of Reginald Bunthorne: influencers filtering their lives for views, performing depth for an audience hungry to lose themselves in it. W.S. Gilbert recognized this familiar phenomenon when he wrote **Patience** in 1881, proving that fame, fads, and followings have long been a part of the human condition.

Before Bunthorne ever plucked a lily, Gilbert was writing about two curates competing to be the most tediously mild man in the parish (seen in his aptly named Bab Ballad “The Rival Curates”). Swap vestments for velvet, and the humor still lands (two blokes performing to outdo one another), though considerably better dressed.

This production is set in a storybook world around Castle Bunthorne, where a brilliant, self-absorbed, and hollow man invites devotion through his eloquent flair for all things aesthetic, only to find himself utterly unchallenged by any of it. Enter Patience: the village milkmaid who speaks plainly, finds the aesthetic craze to be nonsense, and is entirely unimpressed by him, which makes her, in Bunthorne’s world, the most interesting person in it.

We do see that Bunthorne has a devoted following, though. The Rapturous Maidens, led by Lady Angela, are true believers: they often present as a single character representing the aesthetic, pre-Raphaelite trend in Victorian England: perfectly posed and gracefully elegant, and fiercely loyal to whichever poet is currently trending, and perfectly willing to abandon one obsession the moment a more compelling one arrives. This is unfortunate news for the 35th Dragoon Guards, who return from duty to find they have all been replaced by a poet with more interesting and trendy flair. These sincere men know exactly who they are, which, in a world suddenly obsessed with artifice and lilies, turns out to be a considerable disadvantage. Their beloved, proud Colonel Calverley tries to understand where they’ve gone wrong and how they could improve. His superior, Major Murgatroyd, is stuck in the ways of the old guard and struggles to see the problem. What was once honorable now seems oh so last year.

Less affected by this turn of events is the Duke of Dunstable: young, privileged, and desperate to feel something real, plain,

and unaesthetic within the ranks of the Dragoons. Devotees of Gilbert may notice a cheeky nod to his original curate plot in Act I, where a restored and rarely heard song finds the Duke performing for his newfound mates to earn his place among them, when he may be decent enough on his own to find it.

Then there is Lady Jane: steadfast, wise, and immune to fads, who loves Bunthorne not because she has been swept up in the craze, but because she genuinely sees him: the posturing, the vanity, and that small flicker of truth underneath it all. Less affected than the other Ladies, she may actually be his best match, if only he realizes it before that flicker dies out.

Amidst the frenzy around Bunthorne, we meet his aesthetic and poetic opposite, Archibald Grosvenor: modest, mild, and magnetically likeable; stealing every follower in the room without appearing to try. He yearns to reconnect with Patience after fourteen long years, but she finds him too perfectly wonderful to inspire the suffering she has decided true love requires. This is a fact Grosvenor cannot deny, though he can unselfishly continue loving her from afar. Whether that makes him more authentic than Bunthorne, or simply better at hiding it, is left to the audience to decide.

Rejected enough times by Patience, Bunthorne naturally decides the best solution is to raffle himself off to whichever maiden holds the lucky ticket. A sneaky move to ensure he will no longer have to live alone with his own thoughts. In one of the topsiest, turviest Act I finales in G&S repertoire, everyone’s understanding (or perhaps *mis*understanding) of what is taking place is turned on its head when our curious milkmaid steps in to fulfill her duty of unselfishly “loving” the very imperfect Bunthorne.

Everyone, it seems, is performing something: devotion, sophistication, normalcy, desire. Everyone except the milkmaid, who is watching and learning from the edge of it all. Patience doesn’t argue with any of them; she simply seeks truth without calculation, unintentionally holding up a mirror to all those around her. The question is whether they can stop performing long enough to understand what they are actually looking for.



Carol Brown, Director

Dramatis Personæ

Patience	—	Sarah Hernandez
Colonel Calverley	—	Ayden Crocker
Major Murgatroyd	—	Arthur DiBianca
Lieut. The Duke of Dunstable	—	Brian Minnick
Reginald Bunthorne	—	Aaron Matijasic
Archibald Grosvenor	—	Ashton McKenzie
Lady Angela	—	Paige Patrick
Lady Saphir	—	Annisha Mackenzie
Lady Ella	—	Carlee Abschneider
Lady Jane	—	Jessica Doklovic

The Chorus:

Brenham Sean Adams	Alisa Black
Patricia Combs	Garrett Cordes
Kayla Ehrlich	Andy Fleming
Rosa Mondragon Harris	Kat Larkin
Kaley McDonald	Francis José Nieves
Jeff W. Phillips	Paul Provence
Amy Selby	Alaithia Velez
Jay Young	Julius Young

Musical Numbers

Overture The Orchestra

ACT I

Exterior of Castle Bunthorne

"Twenty love-sick maidens we" Chorus of Maidens
with Angela and Ella

"Still brooding on their mad infatuation" Patience, Saphir,
Angela and Chorus

"I cannot tell what this love may be" Patience and
Chorus of Maidens

"The soldiers of our Queen" Chorus of Dragoons

"If you want a receipt for that popular mystery" Colonel and
Chorus of Dragoons

Musical Numbers

"Though men of rank may useless seem" Duke and
Chorus of Dragoons

"In a doleful train" Chorus with Angela, Ella,
Saphir and Bunthorne

"Twenty love-sick maidens we" Chorus of Maidens

"When I first put this uniform on" Colonel and
Chorus of Dragoons

"Am I alone and unobserved" Bunthorne

"Long years ago, fourteen maybe" Patience and Angela

"Prithee, pretty maiden" Patience and Grosvenor

"Though to marry you would very selfish be" Patience
and Grosvenor

"Let the merry cymbals sound" (*Finale of Act I*) The Ensemble

INTERMISSION

ACT II

A Glade

"On such eyes as maidens cherish" Chorus of Maidens

"Sad is that woman's lot" Jane

"Turn, oh, turn in this direction" Chorus of Maidens

"A magnet hung in a hardware shop" Grosvenor and
Chorus of Maidens

"Love is a plaintive song" Patience

"So go to him and say to him" Jane and Bunthorne

"It's clear that mediæval art" Duke, Major and Colonel

"If Saphir I choose to marry" Angela, Saphir, Duke,
Major and Colonel

"When I go out of door" Bunthorne and Grosvenor

"I'm a Waterloo House young man" Grosvenor and
Chorus of Maidens

"After much debate internal" (*Finale of Act II*) The Ensemble

The Principals



Carlee Abschneider
(Lady Ella)

Carlee Abschneider is excited to be performing in her fifth GSA Grand Production as Lady Ella!

This is a great way to end her season! This past year she enjoyed performing with Opera San Antonio, Panoramic Voices (including singing at SXSW and the *Here Be Monsters* festival), Austin Opera, LOLA, and One Ounce Opera. Carlee was named the 2019 Vocal Division Winner of the New Texas Symphony Orchestra's Community Concerto & Aria competition. She graduated with a Bachelor's of Music from Houston Baptist University and a Master's of Music from Texas A&M University – Commerce. When Carlee is not singing, you can find her teaching, crafting, going to live music, or spending time with her wife, Kirsten, and their fur babies.



Ayden Crocker
(Colonel Calverley)

Ayden Crocker is a bass-baritone singer based in Austin. Ayden holds a bachelor's degree in vocal

performance from Texas State University. He has performed roles in various operas, most recently as Figaro (*Le nozze di Figaro*) in a self-produced production with friends, Mr. Gobineu (*The Medium*), and Melisso (*Alcina*). Ayden has sung in various local groups, such as One Ounce Opera, Austin Opera, and Opera San Antonio. He is also a teaching artist with Opera San Antonio and sings as a choral scholar at Westlake Hills Presbyterian Church. After having made his debut with the company as Bob Becket in GSA's 2025 *H.M.S. Pinafore*, Ayden returns to join the ranks of the 35th Dragoon Guards. He hopes you enjoy the show!



Arthur DiBianca
(Major Murgatroyd)

Arthur DiBianca first appeared in Gilbert & Sullivan Austin's 1994 production of *H.M.S.*

Pinafore, and he has joined the company many times since then. His most recent roles include Robin Oakapple in *Ruddigore* (2018), the Lord Chancellor in *Iolanthe* (2019), and Sir Joseph Porter in *H.M.S. Pinafore* (2025). He is also a clarinetist with the Austin Philharmonic Orchestra.



Jessica Doklovic
(Lady Jane)

Jessica Doklovic is delighted to be back in action after a 17-year hiatus portraying Lady Jane in

her maiden voyage with GSA. Jessica has worked all over the country (New York City Opera, Guthrie Theater, Actor's Theater) and abroad. Credits include: Street Singer in *Bernstein Mass*; Cathy in *The Last Five Years*; Rebecca in *Rags*; Constance Neville in *She Stoops to Conquer*; Petra in *A Little Night Music*; Marcus Andronicus in *Titus Andronicus*; Olympia in *Big Love*; Tzeitel in *Fiddler on the Roof*; Cathleen in *Riders to the Sea*; and Third Lady in *Die Zauberflöte*. Much love to Jonathan, Chloe, and Lola.

The Principals



Sarah Hernandez
(Patience)

Sarah Hernandez is a soprano and music educator based in Austin. Sarah is a graduate of Texas

State University where she performed as Le Feé (*Cendrillon*), Alba (*La Curandera*), and chorus member in *Die Zauberflöte*, *Dido and Aeneas*, and *Hansel and Gretel*. Other credits include Gretchen in *The Grand Duke in Concert* (GSA) and chorus member in *The Pirates of Penzance* with Gilbert & Sullivan Houston. Sarah is an elementary music teacher in Austin ISD where she shares her passion for music, art, and human connection with her students. Sarah is thrilled to perform the role of Patience as her third Gilbert & Sullivan credit. Sarah would like to thank her fiancé Will and cat Lily for their support and encouragement.



Aaron Matijasac
(Reginald Bunthorne)

Aaron was once a nice midwestern boy from Ohio before he was mercifully

corrupted by the siren song of the godless coastal elites from Southern California, where he attended USC's School of Cinematic Arts. Last year, he followed his love of honkytonk/queso/no state income tax to the beautiful city of Austin, and is thrilled to be making his Gilbert & Sullivan Austin debut. When he's not penning aesthetic poetry, he can be seen touring the country with the political sketch group *Capitol Comedy*, playing a variety of slimy politicians in questionable wigs. He has performed at Carnegie Hall, The Roxy on Sunset, the Los Angeles Fringe and the New York Musical Theatre Festival. Ask him how to pronounce his last name after the show.



Annisha Mackenzie
(Lady Saphir)

Annisha Mackenzie, mezzo-soprano, is a Texas State University graduate based in Austin. She has

performed with local companies including Opera San Antonio, LOLA, and One Ounce Opera. Favorite roles include Cendrillon (*Cendrillon*), Suor Angelica (*Suor Angelica*), Dorabella (*Così fan tutte*), and Phoebe (*The Yeomen of the Guard*). A Resident Star with Austin Opera, Annisha also works as a teaching artist with both Austin Opera and Opera San Antonio, and teaches voice at Velocity Music Academy and Eastside Music School. BroadwayWorld praised her Cousin Hebe as "expressive, playful, and never overdone," noting her "vocal clarity and comedic timing made even the smallest moments memorable." She is thrilled to return for her fourth production with GSA as the Lady Saphir!



Ashton McKenzie
(Archibald Grosvenor)

Ashton McKenzie is a full tenor from Nassau, The Bahamas, currently pursuing a Doctor of

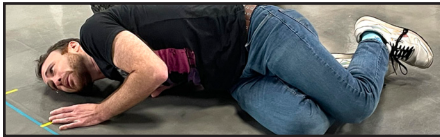
Musical Arts in Vocal Pedagogy and Vocology at The University of Texas at Austin under Dr. Liliana Guerrero. He holds a Dual Master of Music in Choral Conducting and Vocal Performance from Butler University and a Bachelor of Music from Taylor University. This season marks his debut with GSA. His performance experience includes opera, oratorio, recital, and choral conducting. McKenzie's research focuses on vocal pedagogy, vocology, particularly the impact of autonomic and cardiovascular disorders on the singing voice. His research also explores expanding the Western canon by including art songs from Caribbean islands such as The Bahamas, Haiti, and Trinidad and Tobago.

The Principals



Brian Minnick
(The Duke of Dunstable)

Tenor Brian Minnick has sung extensively throughout the country and is excited to continue his career back home in Austin. In 2015 he received his Masters in Opera Performance from the Longy School of Music of Bard College in Cambridge, Massachusetts. He has recently performed with G&S Austin, Honolulu Symphony Orchestra, Hawaii Opera Theater, Austin Opera, One Ounce Opera, Puget Sound Concert Opera, and Tacoma Opera. He is currently a Choral Scholar at University Baptist Church in Austin.



Paige Patrick
(Lady Angela)

Paige Patrick, soprano, is delighted to return to GSA after singing Josephine last year! She holds a BM in Music Education from Texas State and an MM in Performance from the University of TN-Knoxville. A native of San Antonio, she recently relocated back to Texas from the San Francisco Bay Area, where she appeared with various opera companies, including Goat Hall, Valhalla, Verismo, and Bayshore Lyric. As a concert artist, Paige appeared with the SF Choral Society, Arete Singers, Fresh Voices, and the Kensington Symphony. When not performing or teaching voice, Paige serves the next generation of opera singers as Operations Manager of the JTVA Competition. A lover of all things singing, she enjoys vocal jazz and choral work in addition to opera and oratorio. See www.paigepatrickvoice.com

GSA Scholarships Awarded

Each spring, Gilbert & Sullivan Austin awards up to four scholarships to individuals who are pursuing a professional career in music, preferably vocal performance. We were fortunate to have many worthy applicants. Please join us in congratulating our four scholarship recipients, each of whom will receive a \$2,000 scholarship for the 2026-2027 academic year.

GSA Libby Weed Scholarship Program recipients

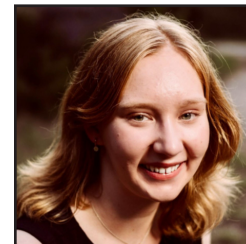


Ashton McKenzie has Masters in both Vocal Performance and Choral Conducting from Butler University in Indianapolis, IN. He appears as Grosvenor in this production. This fall, he will be a second-year graduate student at The University of Texas at Austin, pursuing a DMA in Vocal Pedagogy.

Claire Tole is from Dripping Springs. She has a Bachelor of Music in Vocal Performance from Belmont University in Nashville, TN. This fall, she will be starting her final year at Arizona State University, pursuing a Master of Music in Opera Performance.

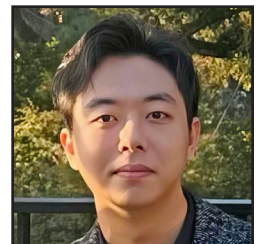


Dr. Robert O. Kerr and Mary Ann Kerr Music Scholarship recipients



Kat Larkin is from Austin, a graduate of Anderson High School. She is one of the Rapturous Maidens in this production. This fall, she will be a second-year student in the Austin Community College music program.

Zhenpeng Zhang has a Master of Music and Professional Studies Certificate in Classical Voice from the Manhattan School of Music. This fall, he will be a second-year graduate student at The University of Texas at Austin, pursuing a Doctor of Musical Arts in Vocal Performance.



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The Chorus



Brenham Sean Adams

Brenham's past Gilbert & Sullivan Austin roles include Bill Bobstay (*H.M.S. Pinafore*), Humdrum (*Esther the Clever Queen*), and The Learned Judge (*Trial by Jury*). Past chorus experience includes *The McAdo* and *Ruddigore*. Brenham also sings with Chorus Austin and Un/heard.



Alisa Black

Alisa is ecstatic to be singing with the cast of *Patience* as chorus and as rehearsal cover for *Patience* for her second season with GSA. Ms. Black received her Bachelor's of Music in Vocal Performance from Texas State University (2022). In the past, Alisa has performed as the cover for Pamina (*Die Zauberflöte*), Alms sister (*Suor Angelica*), Second spirit (*Die Zauberflöte*), Ida (*Rewritten*), and other various roles/operas. Alisa is the founder of Lamia Opera, based in Austin, TX. Outside of performing, Alisa teaches private voice lessons in schools within Leander ISD and at ZACH Theatre.



Patricia Combs

Patricia Combs, mezzo-soprano, is thrilled to be cast in *Patience*. Previous roles include The Katishagh in *The McAdo*, The Duchess in *The Gondoliers*, Constance and Mrs. Partlett in *The Sorcerer*, Lady Blanche in *Princess Ida*, Lady Angela in *Patience*, Pitti-Sing in *The Mikado*, Phoebe in *The Yeomen of the Guard* (2010 B. Iden Payne nomination), Edith and Ruth in *The Pirates of Penzance*, and Dame Hannah in *Ruddigore*. Her first G&S role was as Ruth in the UT-El Paso production of *The Pirates of Penzance*. Patricia performs with Chorus Austin, Austin Opera, and One Ounce Opera.

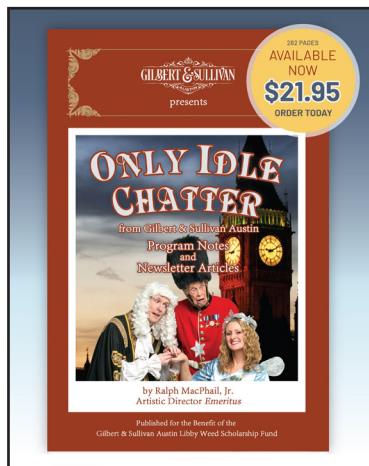


Garrett Cordes

Garrett Cordes will always support a highly imaginative performance, skillful theatre, ecstatic rapture. He brings years of experience with GSA, facial hair that soars to joy despite its resting scowl, and was last seen as Dr. Tannhäuser in *The Grand Duke*. Spare time includes introducing captive audiences to soprano arias improved by the tenor register and overthinking word choices in personal writing. He would like to thank his friends and family for their support, but especially the artistic feedback from his two cats, who are committed to an in-tune home.



Only Idle Chatter by Ralph MacPhail, Jr., is available from Gilbert & Sullivan Austin, at our merchandise table in the lobby. It is also available from [Lulu.com](https://www.lulu.com) and [Amazon.com](https://www.amazon.com). Proceeds from this book support GSA's Libby Weed Scholarships.



The Chorus



Kayla Ehrlich

Kayla Ehrlich is an actor and theatre educator committed to expanding access to the performing arts for the next generation of diverse young artists. For the past decade, she has taught theatre arts in Title I public schools while maintaining an active performance career. A passionate advocate for classical theatre, she received a full English-Speaking Union scholarship to study and perform at Shakespeare's Globe in London. Select credits include Tybalt (*Romeo and Juliet*, Palm Beach Shakespeare), Beatrice (*Much Ado About Nothing*, Shakespeare Miami), and Penny understudy (*Hairspray*, Florida Studio Theatre). She is thrilled to return to the stage with GSA in this delightful production.



Andy Fleming

Andy is happy to be in his third decade of performing with Gilbert and Sullivan Austin, having served as chorus, principal, chorus master, conductor, and director at various times. Andy has also performed with Austin Opera, Spotlight on Opera, One Ounce Opera, and Opera Piccola.



Rosa Mondragon Harris

Corpus Christi native Rosa is delighted to return for her fourteenth GSA production, following her recent portrayal of Olga in *The Grand Duke in Concert*. Her current season highlights include performances with Opera San Antonio, Inversion Da Capo, Chorus Austin, Panoramic Voices, and SoCo Women's Chorus. Additionally, she sang the role of Bard in *Buried Moon* during the 2025 Opera Austin Festival. Rosa brings a wealth of experience to the stage, having performed in various productions with Austin Opera, GSA, One Ounce Opera, and Spotlight on Opera. When she's not making music, Rosa can be found 'herding cats' as an IT Project Manager, staying active, or spending time with her husband, Lorne, whom she thanks for his wonderful support.



Kat Larkin

Kat Larkin is from Austin, a graduate of Anderson High School, and a Vocal Performance and Music Education Major at Austin Community College. She performs with Chorus Austin and her school and church choirs. She also plays clarinet, sax, and piano. She has received one of GSA's scholarships this year.



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The Chorus



Kaley McDonald

Known for her rich tone and wide range, soprano Kaley McDonald is excited to return to the GSA chorus. She made her debut as Barbarina in Mozart's *Le Nozze di Figaro* and has gone on to sing other roles such as the 3rd Lady in Mozart's *Die Zauberflöte*; Brambilla in Offenbach's *La Périchole*; the title role in scenes from Torroba's *zarzuela Luisa Fernanda*; the ensemble for *Sweeney Todd*; Zara and the Tattooed Man in *Ray Bradbury* with One Ounce Opera; and the chorus for last year's *H.M.S. Pinafore*. Her thanks go out to her family and friends who have supported her over the years as well as GSA for allowing her to be a part of yet another fantastic production.



Francis José Nieves

Francis José Nieves, M.M. is a vocalist, conductor, and composer who specializes in early music, opera, and extended vocal technique. His performance credits include the 2025-2026 season for Austin Opera, as well as past seasons, most notably in the role of Bobby Lembeck in *The Manchurian Candidate*. Other past credits include Martinez' *Cruzar La Cara de la Luna*, Bizet's *Carmen*, Mollicone's *Lady Bird: The First Lady of the Land* as LBJ's Advisor for the opera's world premiere, and Don Curzio in Mozart's *Le Nozze di Figaro*, to name a few. Francis Nieves currently holds a position as Chorus Master and Assistant Conductor with Gilbert & Sullivan Austin, Chorus with Austin Opera, and Assistant Music Director with St. Mary's Cathedral.



Jeff W. Phillips

Jeff, a Southwest Texas State University graduate, is excited to be back with Gilbert & Sullivan Austin, where he performed in *H.M.S. Pinafore* and *The Grand Duke*. He previously performed at City Theater in the roles of Mr. Mushnik in *Little Shop of Horrors* and Officer Barrel in *Urinetown*, and Hysterium in *A Funny Thing Happened on the Way to the Forum*, for which he was nominated for Best Supporting Actor. He also performed for 30 years with Austin Opera, including premieres of Philip Glass's *Waiting For Barbarians* and *The Manchurian Candidate*. He has performed with the Capitol City Men's Chorus, the Violent Crown theater, and in *Dirty Rotten Scoundrels* at Georgetown Palace Theatre. He is looking forward to many more performances in the Austin area.



Paul Provence

Paul is thrilled to be appearing among the dragoon chorus in *Patience*, his third GSA production. He debuted in *H.M.S. Pinafore* last year and then performed in the concert production of *The Grand Duke*. Paul has been a part of Austin's singing community for many years, dating back to the 1990s. He was a long-time member of the Capital City Men's Chorus and later with the Austin Opera Chorus. His most memorable experiences with the Austin Opera include productions of *Carmen*, *Rigoletto*, *La traviata*, *La Bohème*, *L'italiana in Algeri*, *L'elisir d'amore*, *Turandot*, *Faust*, and *Roméo et Juliette*. When not singing, Paul enjoys studying linguistics and language history.

The Chorus



Amy Selby

Soprano Amy Selby recently appeared with GSA as Julia Jellicoe in *The Grand Duke*, adorned the stage as the title character of *Esther the Clever Queen*, Winifred in *Mr. Jericho*, and Melissa in *Princess Ida*. Other G&S productions include *H.M.S. Pinafore*, *Iolanthe*, *The McAdo*, *Patience*, *The Pirates of Penzance*, *Ruddigore*, and *The Sorcerer*. She is excited to bring this story to life with another memorable cast, and is eager to stride toward completion of the canon! Originally from St. Louis, this April, she returned to her hometown to sing at the 50th Anniversary Gala of her high school. Local companies include Austin Opera, One Ounce Opera, OPERA San Antonio, TCOC, and Texas Bach Festival. In addition to operatic performances, Amy enjoys gardening, dancing, and teaching. More at www.amyselby.com.



Alaithia Velez

Alaithia Velez (she/they) is an actor, filmmaker and screenwriter. Austin theater credits include *MotherTree* (Vortex), *Potus* (Jarrott Productions, B. Iden Payne award), *Edit Annie* (Vortex, B. Iden Payne award), *Cyrano de Bergerac* (Archive Theatre), and *Much Ado About Nothing* (Austin Shakespeare). She is excited to share this wonderfully silly show with audiences.



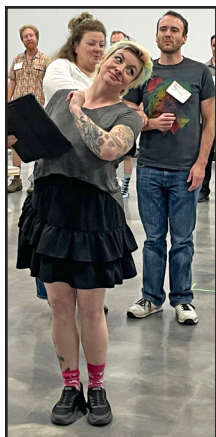
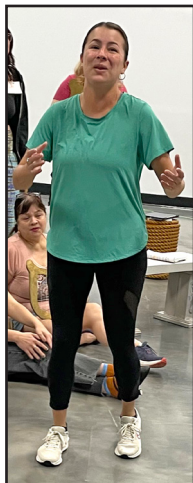
Jay Young

Originally from Kansas City, Jay has lived in Austin the past 34 years. This is his twenty-fifth production with Gilbert & Sullivan Austin. When not performing with GSA, he enjoys singing with Panoramic Voices and seeing various theatrical productions in the Austin area. 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

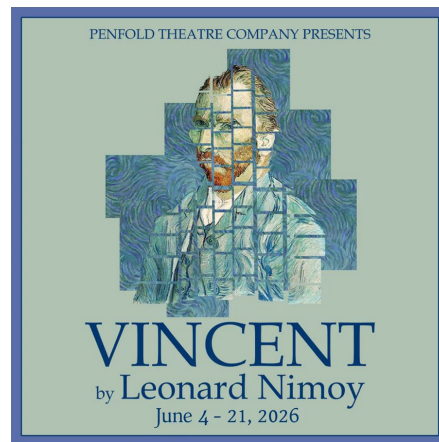
Julius is an Austin-based baritone and graduate of Southwestern University. Along with GSA, Julius has performed regularly with One Ounce Opera and Austin Opera Chorus, most recently in *La bohème* and *Fiddler on the Roof*. Favorite G&S roles include Dick Deadeye in *H.M.S. Pinafore*, Dr. Daly in *The Sorcerer*, and Wilfred Shadbolt in *The Yeomen of the Guard*, in which he was described by CTX Live Theatre as having "a well-articulated operatic voice and immense stage presence." When not singing, Julius sometimes works on the Commodore, one of the oldest riverboats in Texas, as well as teaching English at local non-profits. Julius' first experience of *Patience* was seeing it here in Austin at around age ten: the only lasting memories being the colorful dresses and learning what a dragoon was.



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June 5 - 28, 2026



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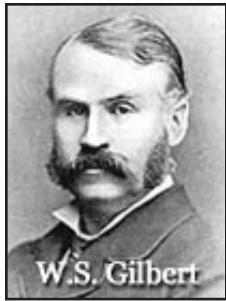
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