

# GILBERT & SULLIVAN

AUSTIN

2017 Grand Production

## THE PIRATES OF PENZANCE



Artistic Director: Ralph MacPhail, Jr.

Music Director: Jeffrey Jones-Ragona

June 15-25, 2017

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 *The Pirates of Penzance*:

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**Dianne Donovan** and **KMFA 89.5 FM**  
**Russell and Kay Gregory** for providing lodging for our Artistic Director

**Andy Heilveil** for lending props and building the pirates' chest

**Barb Jernigan** for designing T-shirts for *The Pirates of Penzance*

**Monica Kurtz** for making several props

**Cynthia Miller of Events and Parties** for pipe and drape

**Lee, Joseph**, and **Aaron Moohrman** for help moving the set into the theater

**Karen Noyes** and **Faith Lutheran Church** for helping with rehearsal space

**Travis Pollard**, **Tere Hager**, **Whitney Wick**, **Michelle Alexander**, and **Clarissa Vazquez** for serving as hosts in the Worley Barton Theater

**Saundra Ragona** for merchandise item selection and for overseeing the sales table

**Mr. R. B. Rudy** for lending a car to our Artistic Director

**Pat Turpin** for supplying the wonderful cakes and brownies for the June 16 gala with the cast



GSA is grateful for the generous support of the  
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**Gilbert & Sullivan Austin**

*presents*

*The Pirates of Penzance*  
*or, The Slave of Duty*

Worley Barton Theater at Brentwood Christian School

June 15-25, 2017

Written by

**W. S. Gilbert**

Composed by

**Arthur Sullivan**

Stage Director and Choreographer

**Ralph MacPhail, Jr.**

Music Director and Conductor

**Jeffrey Jones-Ragona**

Producer

Libby Weed

Production Manager

Bill Hatcher

Stage Manager

Monica Kurtz

First Assistant Stage Manager

Adam Gunderson

Second Assistant Stage Manager

Callie Stribling

Lighting Designer

Jennifer Rogers

Light Board Operator

Pixie Avent

Master Electrician

Sadie Langenkamp

Electrician

Brandi Alexander

Lighting Crew

Monica Kurtz, Pixie Avent,

Adam Gunderson, Callie Stribling,

Eric Johnson

Set Designer

Ann Marie Gordon

Set Construction

Ann Marie Gordon, Andy Heilveil,

Gary Hallock, Ron Howard,

Chris Buggé, Ann Kitch, Elaine Jacobs

Dance Captain

Janette Jones

Costume Coordinator

Pam Fowler

Make-Up Designer

Pam Fowler

Videography and Sound Recording

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Ralph MacPhail, Jr.

Supertitles Projection

Jayda Maret

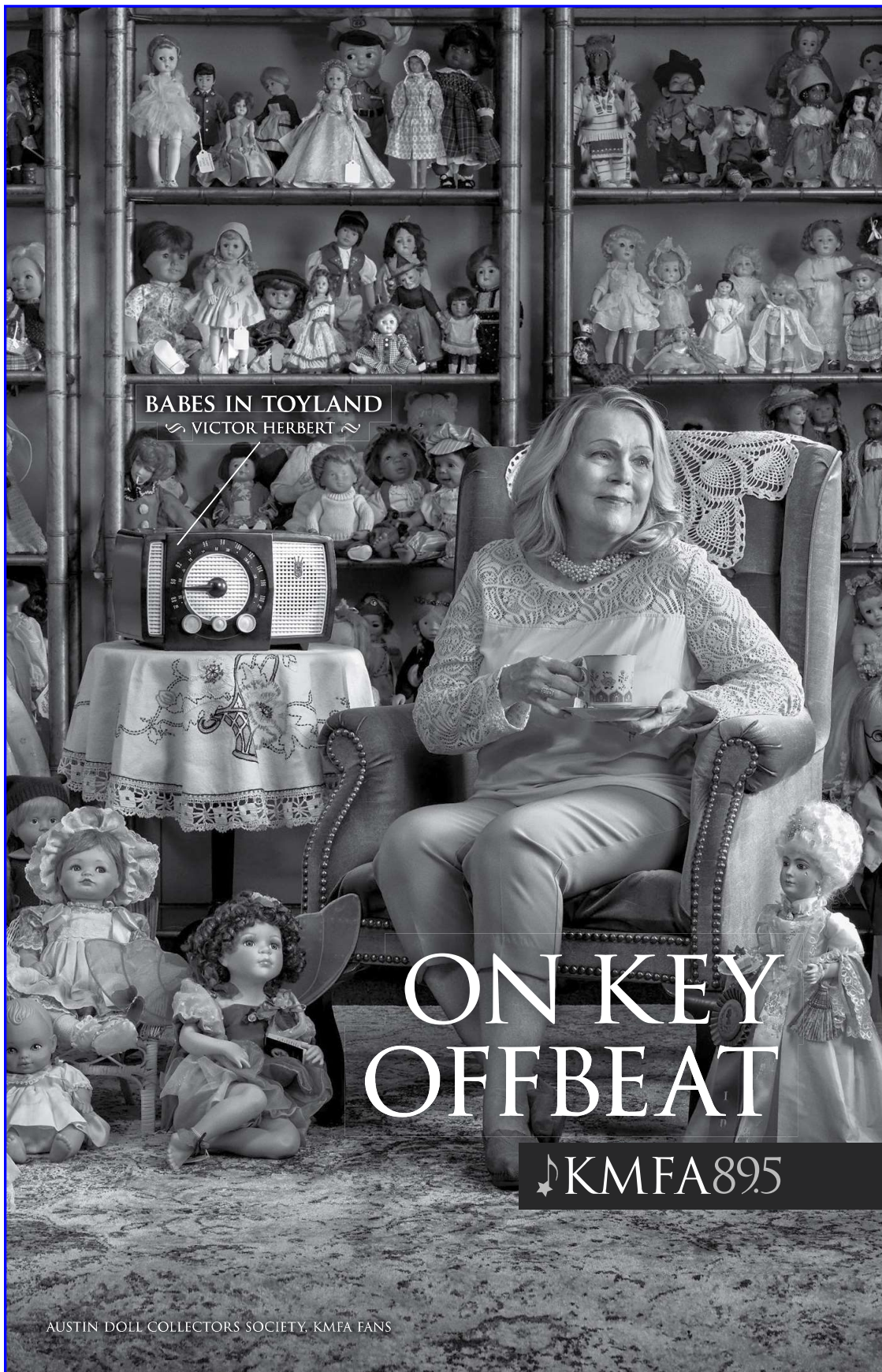
Chorus Master / Assistant Conductor

**Andy Fleming**

Costumes supplied by

**Harlequin Costume Co., Winnipeg, Canada**





BABES IN TOYLAND  
VICTOR HERBERT

# ON KEY OFFBEAT

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# What is it about piracy that is so much fun?

When I was a child, a makeshift pirate costume, complete with eye patch, headscarf, and mascara-drawn facial scars, adorned many a little boy on Halloween. Searching for buried treasure and games of “walking the plank” were imaginative play. *Treasure Island* by Robert Louis Stevenson was on every adventure-loving child’s reading list.

A little googling taught me that the so-called “Golden Age of Piracy” lasted from about 1700 to 1725, a period when thousands turned to piracy to make a living. Conditions for robbery at sea were perfect at this time—a great deal of merchandise and wealth was being transported by ship, and the shoring up of defenses had not yet taken hold. The notion of piracy entered the public imagination and appeared in many works of historical and fictional literature in the 18th and 19th centuries.

Disneyland opened the “Pirates of the Caribbean” feature in 1967, capitalizing on children’s (and adults’) fascination with pirates. The song “Yo Ho, Yo Ho, A Pirate’s Life for Me” became popular, juxtaposing descriptions of pillaging and kidnapping with a lilting and jaunty chorus that was great fun to sing. The Disneyland ride gave rise to a movie franchise, debuting in 2003 to rousing success and opening the fifth blockbuster in the series just a few weeks ago.

Let’s be honest and confess that we are not immune to this intrigue. What fun a large group of grownups and children had at our preview musicale on May 21, enjoying a mashup of the pirates of Penzance and the Caribbean and joining in on the chorus of “Yo Ho, Yo Ho” before harmonizing in “Hail, Poetry” with the pirates!

W. S. Gilbert was neither the first nor the last to see the possibility of humor and mischief in what was in reality a “dark and dismal” path of life. I’m glad he did, because turning criminal violence at sea into something spirited and full of excitement has an extra dimension of mirth when Gilbertian absurdity underlies it all. Pirates who make it a point never to attack a weaker party? Gilbert’s stroke of genius was presenting such a ridiculous premise in an entirely serious manner. Arthur Sullivan’s genius was matching the libretto with melodies that accentuate the delightful lyrics and leave us laughing and singing.

As you prepare to enjoy today’s performance of *The Pirates of Penzance*, I leave you with a curious list of Ten Facts about Pirates that you can explore thanks to Google:

- |  |  |
|--|--|
| 1. Pirates rarely buried treasure.       | 6. They weren’t limited to the Caribbean.    |
| 2. Their careers didn’t last long.       | 7. There were women pirates.                 |
| 3. They had rules and regulations.       | 8. Piracy was better than many alternatives. |
| 4. They didn’t walk the plank.           | 9. They came from all social classes.        |
| 5. A good pirate ship had good officers. | 10. Not all pirates were criminals.          |

Yo ho! On to the show!

*Libby Neal*



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# *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*

Flute.....Barbara Mahler	Violin II..... Joseph Shuffield**
Oboe.....Elizabeth Edwards	Violin II..... Laura Pyle
Clarinet I.....Martha MacDonald	Violin II..... Joseph Alcocer
Clarinet II.....Valerie Bugh	Viola ..... Sara Driver
French Horn.....Joel Bright	Viola..... Linda Johnson
Trumpet.....Joe Jennis	Cello ..... Tom Lawshae
Trombone.....Steven Hendrickson	Cello..... Hector Moreno
Violin I..... Laurel Lawshae*	Bass..... Anna Macias
Violin I..... Paul Robertson	Timpani &
Violin I..... Annette Franzen	Percussion ..... Tina Lake
*Concert Master	**Principal

## *Rehearsal Accompanist:*

Jeanne Dayton Sasaki



Jeanne Dayton Sasaki, Collaborative Pianist and Vocal Coach, currently maintains her own studio in Austin, Texas, coaching singers and pianists. Ms. Sasaki has served as rehearsal and performance pianist with Gilbert and Sullivan Austin for five years, most recently performing in the one-act *Cox and Box* in March 2017. Some of her other professional engagements include performing/teaching at the University of Texas at Austin, Le Chateau de la Voix in Champaign, IL, Taos Opera Institute in Taos, NM, and One Ounce Opera in Austin, TX. She has performed on recordings with her husband Ray Sasaki, trumpet, colleagues Adrian Griffin and Amy Gilreath, trumpet, and performed at the International Trumpet Guild Conference, the National Trumpet Competition, and Music Teachers National Association Competition. Ms. Sasaki earned her music degrees from Eastman School of Music and University of Illinois at Urbana-Champaign.

## *Rehearsal Covers:*

Mabel.....Abigail Jackson	Frederic ..... Andy Fleming
Edith.....Janette Jones	Samuel ..... Robert Lebas
Kate ..... Rosa Mondragon Harris	Sergeant of Police..... David Kaufman
Ruth.....Brittany Trinité	



## Head Shots

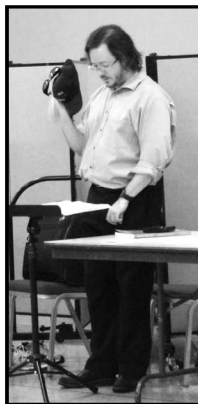


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# GSA 2017-18 Season

**Sunday, September 10, 3 pm – Season-Opening Musicale.** Janette Jones and June Julian are planning a smashing beginning to our season, with an operatic theme. Location: Worley Barton Theater at Brentwood Christian School. Watch our website and newsletter for details.

**Sunday, October 29 – Halloween Musicale.** Watch our website and newsletter for details.

**Sunday, January 7, 3 pm – Annual Meeting with Sing-Along.** We can join in or just listen and enjoy. We'll also elect our board for 2018. Location: Genesis Presbyterian Church Fellowship Hall, 1507 Wilshire Blvd.

**Saturday and Sunday, February 24-25 – Auditions for *Ruddigore*.** Time: Saturday 10 am – 6 pm; Sunday 2 pm – 6 pm. Location: Brentwood Christian School, 11908 N. Lamar Blvd.

**Saturday and Sunday, March 3-4 – *Trial by Jury*,** directed by Ralph MacPhail, Jr., and Jeffrey Jones-Ragona. Location: Worley Barton Theater at Brentwood Christian School.

**Sunday, May 20 – Preview Musicale for *Ruddigore*.** Get a taste of the joys to come in June as members of the cast present some solos, ensembles, choruses, and scenes from our summer grand production. Watch our website and newsletter for details.

**Thursday, June 14, through Sunday, June 24 – Summer Grand Production: *Ruddigore*,** Worley Barton Theater at Brentwood Christian School.

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# Gilbert and Sullivan: The Very Model of a Merry Musical Partnership

*The Pirates of Penzance* premièred at the Fifth Avenue Theatre in New York on December 31, 1879. Producer Richard D'Oyly Carte planned an American première to outwit the theatrical “pirates” who had produced *H.M.S. Pinafore* without paying royalties to the creators. In an attempt to keep the rights to *The Pirates of Penzance*, W. S. Gilbert, Arthur Sullivan, and D'Oyly Carte sailed to New York to complete and then stage the work; they kept the music unpublished, and then launched four touring companies, rehearsed by librettist Gilbert and composer Sullivan. The London production did not open until April.

Following the New York opening, the critic from *The Sun* reflected on whether the new work was successful—and if it was as good as *H.M.S. Pinafore*:

Both of these inquires we should be inclined to answer affirmatively. Its success with the audience was instantaneous.

The performance was constantly stopped by the laughter and applause.... As for a comparison with “that infernal nonsense *Pinafore*,” ... Gilbert’s share of the present work is even brighter than in the former opera.... As for Mr. Sullivan, he has evidently spared no pains to prevent himself from falling behind his previous reputation, and has given to *The Pirates of Penzance* a more elaborate and carefully written score, and a broader and more scholarly treatment, than he brought to the composition of the *Pinafore*.

*The Pirates of Penzance* has established itself as one of the favorites of Gilbert & Sullivan’s comic operas, and also as one of the favorite works on the English lyric



stage. In the late 1970s Joseph Papp presented Wilfred Leach’s “Broadway musical” version in Central Park, then transferred it to two Broadway theatres and sent it out on tours. With pop stars in the leads, synthesizers replacing violins, and a high-energy chorus, it was a radical departure from “traditional G&S,” but it did not replace one hundred years of performance tradition. Gilbert, who staged his own works, enhanced them with by-play, interpolations, and stage business that

are irresistible—and which enhance the dramatic situations and underscore their humor. It has been our goal to stage this work as Gilbert intended and to sing and play the score as Sullivan wanted it performed.

What’s made it possible for pirate apprentice Frederic to spend over a century celebrating his birthday before delighted audiences in countless productions? The answer, I believe, lies in two words: *Gilbert and Sullivan*.

Although William S. Gilbert took great delight in poking fun at Victorian pretense and humbug, his shafts are as familiar in the twenty-first century as they were in the late-nineteenth. To cite just two examples, consider a major-general who knows

everything about “matters vegetable, animal, and mineral”—but nothing whatever about tactics, gunnery or strategy. He’s living proof of the “Peter Principle,” having reached his level of incompetence. Then there are Mabel and Frederic who vow to be faithful to their pledge of love ’til they are wed—and (shocking for Victorians to mention it) *even* (not *ever*) after.

Many expressions that are parts of our language came from Gilbert’s pen: “The flowers that bloom in the spring,” “To let the punishment fit the crime,” “I’ve got a little list” (all from *The Mikado*) and “What, never? No, never! What, never? Well, hardly ever!” (from *H.M.S. Pinafore*) are familiar to us all. *The Pirates of Penzance* gave us an expression that has been used countless times: “A policeman’s lot is not a happy one.” And since the show’s opening, people from all walks of life have been characterized as “the very model of” their professions—words borrowed from the Major-General’s patter-song in Act I.



If we enjoy recognizing such expressions in their original contexts, we also enjoy hearing familiar musical themes. American audiences almost invariably chuckle soon after the orchestra begins the overture to *The Pirates of Penzance*: during the first run in 1880, the Act II Pirates’ Chorus—the tune of which is used early in the overture—was appropriated by American college students and given new lyrics. We’re all familiar with “Hail, Hail! The gang’s all here!” (That Sullivan may have been mocking the “Anvil” chorus from Verdi’s *Il Trovatore* is an added bonus for music lovers.)

Gilbert’s libretto contains only seven dialogue sequences; this gave Sullivan scope to burlesque grand opera—and he did, with choruses, melodramatic recitatives, separation duets, ensembles, and arias that give singers chances for “operantics”—and the jokes are not lost on audiences.

Contemporary critics often say that Sullivan’s music neutralizes the acid of Gilbert’s satire and makes it more palatable. After all, if we read the libretto of *The Pirates of Penzance*, we find the writer mocking Victorian melodrama and respectability by purchase, calling policemen cowards and military officers dishonest and otherwise unfit to hold their commissions, and (oh, horror!) implying that married people do not always remain faithful. Add Sullivan’s music to Gilbert’s words, and the songs turn into good-natured fun.

Or consider the irony near the end of Act I. No doubt Gilbert had his tongue stuck firmly in his mutton-chopped cheek when he had the pirates (“rough men who lead rough lives”) seize General Stanley’s daughters and announce they’ll “quickly be parsonified, conjugally matrimonified, by a doctor of divinity, who resides in this vicinity.” No “fate worse than death” for *these* young ladies!

Perhaps, then, the enduring and endearing appeal of *The Pirates of Penzance* is to be found in *three* words: the name of the librettist, the name of the composer, and the conjunction that united them and made them Gilbert *and* Sullivan.

—*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 sixteenth summer production for Gilbert & Sullivan Austin, which appointed him Artistic Director in 2005 and in spring 2011 named him to their Hall of Fame. "Rafe" enjoys his busy retirement, much of it devoted to G&S: directing their operas, researching their histories, collecting their memorabilia, speaking about them hither and yon, and corresponding with other Savoyards. In May, he shared "The Secrets of *H.M.S. Pinafore*" at George Mason University and also spoke on "Directing Gilbert & Sullivan with Reflected Light" at the "G&S Forum" there. 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. Now a self-employed bookkeeper, Bill has been GSA's Production Manager since 2009.



**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 the last four years in a row: for *Princess Ida* in 2013, *H.M.S. Pinafore* in 2014, *The Sorcerer* in 2015, and *The Gondoliers* in 2016. Jeffrey serves as Director for other notable ensembles, including The Capital City Men's Chorus, and regularly performs with La Folliia Baroque Orchestra and the Texas Early Music Project. This is Jeffrey's 25th production with the Society.



**Monica Kurtz**  
(Stage Manager)

Monica has worked with GSA since 2005, and was recently inducted in the Society's Hall of Fame. She has been stage managing since 1990, when she began working at the Augsburg Community Theater, while stationed in Augsburg, Germany. Over the years, she has worked with a variety of theater companies in Colorado Springs, Colorado, and here in Austin. Most recently, Monica was seen onstage in Circus Chickendog's production of *Muttcracker (Sweet!)* at the Vortex. Time away from theater is filled with a day job as a behavior specialist, reading, playing video games, and spending time with her family. Love and thanks to Pixie for her love, support, and encouragement!

## *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)

Jen studied stage management at the University of Kansas with a design focus in lighting. She is a partner in the design firm Light Bastard Amber (LBA) and has worked all over Austin with companies including Teatro Vivo, The Vortex, 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 sixth year to serve as Costume Coordinator and she is delighted to be part of this very talented company.





## *The Production Team*



**Adam Gunderson**  
(First Assistant Stage Manager)

Adam is excited to be working with GSA for the fifth year. He has been working at the Vortex Repertory Company for the last twelve years doing anything technical that he can get his hands on. Some favorite shows include *Ghost from a Perfect Place*, both runs of *Sleeping Beauty*, and *R.U.R.* He is glad to be working again with Monica, his mentor.



**Callie Stribling**  
(Second Assistant Stage Manager)

Callie is excited to be back with Gilbert and Sullivan Austin. Previous shows include *Princess Ida*, *H.M.S. Pinafore*, and *The Sorcerer*. Other credits include *Hamlet*, *Misalliance*, *To Kill a Mockingbird*, and *The Resistible Rise of Arturo Ui* (all at Mary Moody Northen Theater). She has a B.A. in Theatre Arts from St. Edward's University. Much love and thanks to Monica for her continued guidance and support, Bill and Rafe for the continued opportunities, and most importantly to her family for all they continue to do.

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## **The Story of *The Pirates of Penzance***

**Act I** As a gang of pirates plays on the coast of Cornwall, their apprentice Frederic reminds the pirate king that his obligation to the gang is soon over. He was apprenticed to the pirates until his twenty-first birthday, which is today, and he is leaving them. Ruth (Frederic's former nursery maid) explains that Frederic would not have been a pirate except for her mistake: She was told to apprentice Frederic to a pilot, but she misunderstood and placed him with a pirate instead.

Frederic tells the pirates that, after he leaves the gang, he intends to destroy them, but only because he loathes what they do. He is a slave of duty and, when no longer a pirate, it will be his duty to destroy them. The pirates understand and complain that they cannot seem to make money. Because Frederic is a slave-of-duty to the pirates until noon, he tells them why: They are soft-hearted and never attack a weaker party.

As Frederic prepares to leave, Ruth seeks to go with him as his wife. He asks Ruth if she is beautiful, and she responds that she has been told so. At this point, however, Frederic hears the voices of girls. A group of beautiful young women appears, and Frederic realizes he was misled by Ruth. He informs the girls that he is a pirate, but not for long. He asks if any of the girls will marry him, and young Mabel agrees.

The pirates appear, and each grabs a girl. Major-General Stanley enters and identifies himself as the girls' father. When the pirates tell Major-General Stanley that they intend to marry his daughters, he says he has an aversion to having pirates for sons-in-law; the pirates respond that they are opposed to having major-generals as fathers-in-law, but that they will waive the objection.

Knowing about the pirates' weakness, Major-General Stanley tells them he is an orphan. The pirates, all orphans, weep and let him go. He takes his daughters and Frederic away to his family chapel and estate.

**Act II** The major-general, who is not an orphan, soon feels guilty about the lie he told the pirates. Frederic, however, has a plan to lead a squad of policemen against his old gang.

Before he can act, the pirate king and Ruth arrive to tell him that he is still a pirate. Because Frederic was born on February 29 of a leap year, he has served only five birthdays, not the twenty-one required by his contract. His sense of duty forces Frederic to relent, and, because he is still a pirate, to reveal that Major-General Stanley is not an orphan. The pirate king vows revenge.

Mabel enters and begs Frederic to stay, but bound by duty, he leaves. The shaky police prepare to attack the pirates, but the pirates, bent on revenge, creep in and defeat the police.

Ruth then divulges that the pirates are really noblemen who swear allegiance to the queen. The ex-pirates win the girls, Frederic wins Mabel, and everyone lives happily ever after.

*Based on plot summary courtesy of Utah Shakespeare Festival*

# ***Dramatis Personæ***

Major-General Stanley .....	Arthur DiBianca
The Pirate King .....	Sam Johnson
Samuel ( <i>his Lieutenant</i> ) .....	Jake Jacobsen
Frederic ( <i>the Pirate Apprentice</i> ) .....	Danny Castillo
Sergeant of Police .....	Russell Gregory
Mabel                    }	{           Suzanne Lis
Edith                    } .....	( <i>Major-General Stanley's Wards</i> ) ..... {       Teri Johnson
Kate                    }	{           Jaimie Lowe
Isabel                  }	{           Sarah Manna
Ruth ( <i>a Piratical Maid-of-all-work</i> ) .....	Patricia Combs

## ***Chorus of Pirates, Police, and General Stanley's Wards***

Hannah Boyd, Garrett Cordes, Andy Fleming, Rosa Mondragon Harris,  
 Abigail Jackson, Janette Jones, David Kaufman, Robert LeBas,  
 Susan Meitz, Ellie Mellen, Jenny Ohrstrom, Iona Olive, Luke Pebler,  
 Scott Poppaw, Glenn Russell, Erica Salinas, Trevor Senter, Rachel Silvers,  
 Sarah Steele, Ian Stilwell, Brittany Trinité, Charlie Vazquez

# ***Musical Numbers***

Overture ..... The Orchestra

## **ACT I**

### **A Rocky Seashore on the Coast of Cornwall**

“Pour, O pour the pirate sherry” ..... Pirates and Samuel  
 “When Frederic was a little lad” ..... Ruth  
 “Oh, better far to live and die” ..... Pirate King and Pirates  
 “Oh, false one, you have deceived me!” ..... Frederic and Ruth  
 “Climbing over rocky mountain” ..... Girls, Edith, and Kate  
 “Stop, ladies, pray” ..... Frederic, Edith, Kate, and Girls  
 “Oh, is there not one maiden breast” ..... Frederic, Mabel, and Girls  
 “Poor wandering one!” ..... Mabel and Girls

## ***Musical Numbers (continued)***

“What ought we to do” ..... Edith, Kate, and Girls  
“How beautifully blue the sky” ..... Girls, Mabel, and Frederic  
“Stay, we must not lose our senses” ..... Frederic, Girls, and Pirates  
“Hold, monsters!” ..... Mabel, Samuel, Major-General, Girls, and Pirates  
“I am the very model of a modern Major-General”  
..... Major-General, Girls, and Pirates  
“Oh, men of dark and dismal fate” (*Finale of Act I*) ..... Ensemble

## **INTERMISSION**

### **ACT II**

#### **A Ruined Chapel by Moonlight**

“Oh, dry the glistening tear” ..... Girls and Mabel  
“Then, Frederic, let your escort lion-hearted”  
..... Major-General and Frederic  
“When the foemen bares his steel”  
..... Sergeant, Mabel, Edith, Major-General, Police, and Girls  
“Now for the pirates’ lair” ..... Frederic, Pirate King, and Ruth  
“When you had left our pirate fold” ..... Ruth, Frederic, and Pirate King  
“Away, away! my heart’s on fire” ..... Ruth, Pirate King, and Frederic  
“All is prepared” ..... Mabel and Frederic  
“Stay, Frederic, stay!” ..... Mabel and Frederic  
“No, I’ll be brave!” ..... Mabel, Sergeant, and Police  
“When a felon’s not engaged in his employment” .... Sergeant and Police  
“A rollicking band of pirates we” ..... Pirates, Sergeant, and Police  
“With cat-like tread, upon our prey we steal”  
..... Pirates, Police, and Samuel  
“Hush, hush! not a word” .. Frederic, Pirates, Police, and Major-General  
“Sighing softly to the river” (*Finale of Act II*)  
..... Major-General and Ensemble

## The Principals



**Arthur DiBianca**  
(Major-General Stanley)

Arthur DiBianca has appeared in many productions with GSA since 1994. Most recently he has played King Gama in *Princess Ida* (2013), J.W. Wells in *The Sorcerer* (2015), and Don Alhambra in *The Gondoliers*. He is also a clarinetist with the Austin Philharmonic and the St. Edward's University Orchestra.



**Sam Johnson**  
(The Pirate King)

Sam first appeared in *The Pirates of Penzance* in 1996 in the role of Samuel, his first G&S summer production. He also appeared in *The Yeomen of the Guard* (Sergeant Merrill), *H.M.S. Pinafore* (the Boatswain), and *The Mikado* twice, including the role of Pooh-Bah in 2005. This summer marks Sam's return to the stage after a twelve-year hiatus, and he is overjoyed to be back. Sam is a proud graduate of The University of Texas at Austin. During the day he writes story and dialogue content for PC and mobile games.



**Jake Jacobsen**  
(Samuel)

Jake Jacobsen, baritone, is in his fourth production with GSA, having performed as the Second Yeoman in *The Yeomen of the Guard* in 2010, *The Mikado* in 2011, and Antonio in *The Gondoliers* in 2016. In 2015, Jake received a Doctor of Musical Arts degree from The University of Texas in Vocal Performance. He also holds a Master's degree in Opera Performance from UT, and a Bachelor's in Vocal Performance from Boston University. Jake performs with several professional organizations in Austin, including Austin Opera and One Ounce Opera, and has served as a section leader for the Conspirare Symphonic Chorus.



**Danny Castillo**  
(Frederic)

Danny returns to the Gilbert & Sullivan Austin stage for his third summer production with the company. Last summer, he was seen on stage as Francesco in *The Gondoliers*. Recently, Danny appeared with the Austin Opera Chorus in Austin Opera's production of *Madame Butterfly* and as Blanche in Liam Wade's *The Stranger the Better* with One Ounce Opera. Other roles include Danny Zuko in *Grease* with the Laredo Community College Opera Workshop and Enjolras in *Les Misérables* with Corpus Christi's Harbor Playhouse. Danny received a Master of Music Degree from the University of Texas under the direction of baritone David Small, and a Bachelor of Music Degree from Texas A&M University-Kingsville under the direction of soprano Dr. Melinda Brou.



## *The Principals*



**Russell Gregory**  
(Sergeant of Police)

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*.



**Suzanne Lis**  
(Mabel)

Suzanne Lis, soprano, is a Master's student in Voice Performance at the University of Texas in Austin. She recently graduated from Tufts University in Somerville, MA. As a music major, she studied voice with Carol Mastrodomenico and won the Elizabeth Verveer Tishler Prize for Performance, the Tufts Concerto Competition, and the music department's annual Outstanding Contribution to Performance award. Suzanne is an advocate of new music for voice and has performed world premieres and works by Andrea Clearfield, David del Tredici, Vartan Aghababian, and John McDonald. This is Suzanne's first Gilbert & Sullivan production and she could not be more thrilled to do it with such a wonderful company!



## The Principals



**Teri Johnson**  
(Edith)

Teri Johnson is thrilled to be making her debut with GSA. She has performed roles with such companies as Nashville Opera, Opera Memphis, Chattanooga Opera, Light Opera Oklahoma, South Carolina Opera. Concert appearances include Temple Symphony, Austin Civic Orchestra, Salina Symphony (KS), Memphis Symphony, Grand Teton Music Festival Orchestra (WY). Teri is a Metropolitan Opera National Council Audition District Winner and Regional Finalist. Young artist programs include Cincinnati Opera, Opera Memphis, Des Moines Metro Opera and resident artist with The Smithsonian Institute in Washington, D.C. She has a master's degree from Converse College, and bachelor's degree from The University of Missouri-Kansas City Conservatory of Music (Vocal Performance). She is associate professor of voice at Temple College in Temple, TX.



**Jaimie Lowe**  
(Kate)

Mezzo-soprano Jaimie Lowe is excited for her first ever production with GSA! A graduate of Lawrence University, her previous roles include Ludmila in *The Bartered Bride*, the Old Lady in *Candide*, and the Witch in *Into the Woods*. She currently teaches private voice lessons, sings at First United Methodist Church of Austin, and subs at Eastside Music School. This summer she will attend the Spotlight on Opera program, singing the role of Dinah in *Trouble in Tahiti*, among others. This fall she will pursue her Masters in Voice Performance and Pedagogy at Texas State University - San Marcos. Jaimie would like to thank her grandparents, parents, and most of all her awesome voice teacher Cindy Sadler for their love, support and wisdom.



## *The Principals*



**Sarah Manna**  
(Isabel)

Sarah Manna is delighted to appear in her second GSA production, after playing Giulia in last year's *The Gondoliers*. Sarah is originally from Maryland and has a Bachelor's of Music degree, specializing in musical theatre, from Catholic University in Washington, DC. Sarah moved to Austin three years ago and loves Texas. Past Austin area credits include Hope Harcourt in *Anything Goes* at Georgetown Palace Theatre, Shy in *The Best Little Whorehouse in Texas* at Georgetown Palace Theatre, and Hedy LaRue in *How To Succeed in Business Without Really Trying* at The Archangel Community Theatre. Sarah thanks God, her family, and the talented cast and crew for making this performance experience such a special one!



**Patricia Combs**  
(Ruth)

Patricia Combs, mezzo-soprano, is thrilled to be cast in her eleventh production with GSA. Previous roles include The Duchess in *The Gondoliers*, Constance 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 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*. She is thrilled to be taking on Ruth again. Patricia is an active member of the Austin Opera Chorus and One Ounce Opera.

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# *The Chorus*



## **Hannah Boyd**

Ms. Boyd is a graduate of Oklahoma City University, having studied musical theatre, vocal performance, and theatre. There she had masterclasses with Kristin Chenoweth and Jason Alexander, among others. Favorite credits include *Dialogues of the Carmelites* and *Chekhov Showcase* (Sonya). She currently enjoys working as a private voice teacher at Westlake High School and West Ridge Middle School as well as the children's choir director at Central Presbyterian Church. Moreover, this year, Ms. Boyd was invited to judge multiple Texas Music Educators Association competitions. Favorite areas of study include vocal pedagogy, improvisation, Meisner, 18th century acting, and musical theatre workshops. Lastly, Ms. Boyd thanks her family, friends, and all involved in the production for making this show possible!



## **Garrett Cordes**

Garrett Cordes, pirate chorus, went to school to study math and learn many cheerful facts about the square of the hypotenuse, but felt the best application of said facts was in song and dance. Therefore, he is excited to be a part of this production and finally apply his degree. He also sings with the Capital City Men's Chorus and St Mary's Schola Cantorum. He previously played a ghost pirate in Austin Opera's 2016 production of *The Flying Dutchman*, so performing the role of a living pirate is a bit of a promotion.



## **Andy Fleming (Chorus Master)**

After climbing out of a pit as Æsculapius Carboy (*The Zoo*), he was recently seen climbing back in to conduct a performance of *The Gondoliers*. Andy has performed roles with Spotlight on Opera (*Hansel and Gretel*, *Die Zauberflöte*, *Così fan tutte*) and One Ounce Opera (*There's Beauty in the Beast*, *Love After the Collapse of Civilization*, *Ho! Ho! Ho!*, *Problem*). This is Andy's 14th season with Gilbert and Sullivan Austin—last seen as Box in *Cox and Box*. Andy completed his Master's degree in Vocal Performance at the University of Texas Butler School of Music in 2015.



## **Rosa Mondragon Harris**

Rosa is thrilled to be returning for her seventh production with GSA, where she most recently performed in *The Sorcerer* and *The Gondoliers*. She has sung in the chorus for Spotlight on Opera and has been with the Austin Opera Chorus for six years, most recently singing in *The Manchurian Candidate* and *Madame Butterfly*. She has sung with various choirs in Texas, New Mexico, Oregon, and Mexico and is currently a proud member of the Tapestry Singers women's chorus and its smaller ensemble, Loose Threads. She also sings with One Ounce Opera and has served on the GSA Board of Directors since 2015. Rosa would like to thank her friends and especially her husband, Lorne, for their wonderful support.

# The Chorus



## Abigail Jackson

Soprano Abigail Jackson is pleased to be making her Gilbert and Sullivan Austin debut! She is a recent graduate of The University of Texas at Austin with her master's degree in Opera Performance. With the UT Butler Opera Center, she sang the roles of Beth in Adamo's *Little Women*, Nella in Puccini's *Gianni Schicchi*, and the Dew Fairy in Humperdinck's *Hänsel und Gretel*. Most recently she was seen as the Wolf in the world premiere of *Cry Wolf*, a children's opera, with the Cohen New Works Festival.



## Janette Jones

(Dance Captain)

Jan Jones is a native Austinite who went to Reagan High School and then UT. She performed regularly with Melodrama Theatre here in Austin and then moved to New York City where she sang and danced with the Charles Lowe Young Vaudevillians and then spent three glorious years in repertory with the Light Opera of Manhattan. Upon her return home she played Agnes in *I Do, I Do* at Hyde Park Theatre, sang in the chorus of the Austin Opera, and has played many roles for Gilbert & Sullivan Austin. She feels honored to have been nominated for a few B. Iden Payne awards. Her favorite sound is an audience laughing.



## David Kaufman

David is delighted to have been accepted as a member of the Company and to be entering the theater world. His longest musical career was as an amateur violist but in recent years has focused on being a member and officer of A Cappella Texas, Austin's men's barbershop chorus, also performing here at Brentwood. He may be the only person who has ever authored US patents, played pickup basketball with an NBA veteran, and won a gold medal for needlepoint at the county fair at age 7. A northeasterner and recovering professor, David holds a Ph.D. in Operations Research from the University of Michigan and is a Principal Data Scientist with Clockwork Solutions, Inc., in Austin.



## The Chorus



**Robert LeBas**

This is Robert LeBas' first production with Gilbert & Sullivan Austin. Robert first began singing in a children's choir and musical theater in his hometown of Amarillo, Texas. He received his Bachelor's of Vocal Performance degree from the University of North Texas. Since moving to Austin, he has performed with Good Shepherd Choir, Austin Cantorum, Austin Opera, St. David's Compline Choir, and One Ounce Opera. He can also be found going on adventures with his dogs, biking around Austin, or climbing rocks. Robert would like to thank his family and his wife Danika for their love and support.



**Susan Meitz**

Susan is delighted to return for her third production with GSA! She currently sings with Drag Me to the Opera, Conspirare Symphonic Choir, Panoramic Voices, and the oldies cover band Placebo Effect. After enjoying previous careers as a semiconductor device engineer and an over-involved band mom, Susan returned to school to expand her music education. She is *this close* to finishing her degree in vocal performance at Texas State University. She can do it! Susan maintains a private voice and piano studio in Austin, which is carefully supervised by her dogs, Trouble and BeBop.



# The Chorus



## Ellie Mellen

Ellie is excited to be back in Texas performing with Gilbert & Sullivan Austin. She was raised in San Antonio, but graduated with a Theatre degree from Jacksonville State University in Alabama. She has since been seen as Cinderella in *Cinderella Enchanted* at Hendersonville Performing Arts Company, Glenda in *The Wizard of Oz* at Cape Fear Regional Theatre, Phyllis in *Iolanthe* with Jacksonville Opera Theatre, and many more. She would like to thank God for her passion, her husband for his support, and the cast and crew for this exciting new adventure.



## Jenny Ohrstrom

Jenny's recent performances include Helena in *Ho! Ho! Ho!* and Voodoo Priestess in *The Stranger the Better* with One Ounce Opera, and *The Flying Dutchman* with Austin Opera. Other highlights include Fiordiligi in *Così fan tutte*, Miss Pinkerton in *The Old Maid and the Thief*, Santuzza in *Cavalleria Rusticana*, Dido in *Dido and Aeneas*, Mother in *Hansel and Gretel*, and the title role in *Alcina*. Jenny holds a Master of Music in Voice Performance from CSU Northridge and a Bachelor of Music in Voice Performance from Central Washington University. She's a winner of CSUN's and CWU's Concerto Competitions, NATS-LA Summer Study Grant, CSUN Graduate Research Fellowship, and the CSUN Graduate Fellowship for Outstanding Research and Creative Activity. Visit [www.jennyohrstrom.me](http://www.jennyohrstrom.me)



## Iona Olive

Iona is thrilled to be *visibly* performing in a GSA production after three shows playing viola in the orchestra pit. Iona grew up taking voice, piano, viola, and violin lessons in Austin. During and after completing her B.S. and M.S. in engineering, and while working as a high school math and science teacher, Iona has participated in many community music groups, including the Engineering Chamber Orchestra at UT, Austin Civic Orchestra, the Central Texas Medical Orchestra, The St. Mark's Episcopal Church Choir, The Gillman Light Opera Orchestra, and the St. Edward's University Summer Orchestra.

# The Chorus



## Luke Pebler

This is Luke's first production with GSA, and he is excited to be returning to the theatre after a fifteen-year hiatus. He is a member of Chorus Austin and has performed with the Austin Symphony Orchestra and Andrea Bocelli. In a previous life, he appeared in many productions in his home state of Wisconsin, including *Joseph and the Amazing Technicolor Dreamcoat*, *Children of Eden*, *Little Shop of Horrors*, and *Pippin*. Luke dedicates his performance in *Pirates* to the memory of Robert Mulligan, the mentor and artistic director who first introduced him to the stage.



## Scott Poppaw

Scott is thrilled to be performing with Gilbert & Sullivan Austin once again! Previous appearances with GSA were in the 2013 production of *Princess Ida* and the 2000 production of *H.M.S. Pinafore*. Scott is actively involved in Austin's theater and art community and has worked for many years as an actor, singer, painter, and sign language interpreter. He has worked with many of the local theater groups here in Central Texas and has appeared in numerous commercial, television, and film projects. Scott is an active member of the Capital City Men's Chorus and currently serves as their Marketing Director. When not performing, Scott tends to his online consignment and art businesses.



## Glenn Russell

After performing in *The Sorcerer* in 2015, Glenn couldn't stay away and has returned to Gilbert and Sullivan Austin to join us for

*The Pirates of Penzance*. Previously, Glenn performed in *Urinetown* with the City Theatre Company, and has also performed with the Capital City Men's Chorus. When Glenn is not on stage, he is teaching high school science and pursuing a master's degree in STEM Education.



## The Chorus



### Erica Salinas

Erica Salinas, originally from Laredo, Texas, moved to Austin in 2013. She is excited to be making her GSA debut as a member of the soprano chorus. Previous roles include Fräulein Kost in *Cabaret* (Laredo Institute for Theatrical Education), Countess Rosina Almadiva in *The Marriage of Figaro* (Texas A&M International University), Casilda in *The Gondoliers* (Laredo Community College), and Maria in *West Side Story* (Laredo Musical Theatre International). In 2012, Erica received a Bachelor of Music degree from Texas A&M International University, and is currently a faculty member at New School of Music in Austin. Primary voice teachers include Cindy Sadler, Suzanne Ramo, and Dana Crabtree.



### Trevor Senter

Hailing from the icy North, Trevor brings a cool history of stage practice and ensemble singing to his first production with GSA. As a performer he has assumed villainous roles in *Beauty and the Beast*, *West Side Story*, and *Dracula* with unnerving comfort. As a baritone, he has toured nearly every church in Maine as part of the yearly “Carols in the Round” concerts. Dreaming of naught else but to become a pirate someday, he will realize his dream on stage for all to see in *The Pirates of Penzance*. He would like to thank the GSA for welcoming a stranger as a friend, and special thanks to his muse, Gustavo, without whom life would be static, colorless, and unexciting.



# The Chorus



## Sarah Steele

Sarah is a native Austinite and returns to the stage this year in her third GSA production. Although she grew up playing violin for 14 years, she loves to sing and has found opera to be a better fit. When not appearing in Gilbert & Sullivan shows, Sarah also sings with Austin Opera, the Austin Sängerrunde Damenchor, and St. John's United Methodist Church. She currently studies German and Russian languages at The University of Texas and enjoys helping her musician friends with their German.



## Rachel Silvers

Rachel Silvers hails from Chicago. She is a graduate of the McCallum Fine Arts Academy and is currently a student at Austin Community College with intentions of transferring to a four-year university. Her credits include *The Widow Corney in Oliver!*, Adult Chorus member in Austin Opera's production of *Tosca*, several other chorus parts, and solos in choral performances. She is a recipient of several University Interscholastic League Awards including Outstanding Artist in the State of Texas. She is thrilled to participate in her first production with Gilbert and Sullivan Austin!



## Ian Stilwell

Ian is thrilled to be in his fifth production with GSA. A local actor from a young age and graduate of St. Edward's Theater program, Ian hopes to continue acting in Austin for years to come. Ian would like to thank his family and friends for supporting him over the years.



## *The Chorus*



### **Brittany Trinité**

Brittany Trinité is excited to be singing with Gilbert & Sullivan Austin in her fifth production!

Brittany graduated from Southwestern University in 2011, sings in the Austin area, and produces the show *Drag Me to the Opera* with the Austin International Drag Foundation. Brittany is pursuing music therapy certification and enjoys being a pirate, learning to play different instruments, and loving animals in her free time.



### **Charlie Vazquez**

This is Charlie Vazquez's first show with GSA. His Brentwood Christian School credits include *The Sound of Music* (Kurt), *Wanted: One*

*Groom* (Richard Townsend), *Dr. Yanush Korczak* (Dr. Yanush Korczak), *Annie* (Dog Catcher, Bert Healy, Perkins, Chorus), *Mr. Flannery's Ocean 2013* (Mr. Flannery), *Over the River and Through the Woods* (Nunzio), *The Admirable Crichton* (Ernest), *The Last Night of Ballyhoo* (Sound), *Seussical the Musical* (Wickersham Brother, Fish, Hunch), *Little Women* (Laurie), *Louder, I Can't Hear You* (Junior), and *Cinderella* (Prince Christopher). Charlie has also performed at The Georgetown Palace as Luis in *West Side Story*.

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