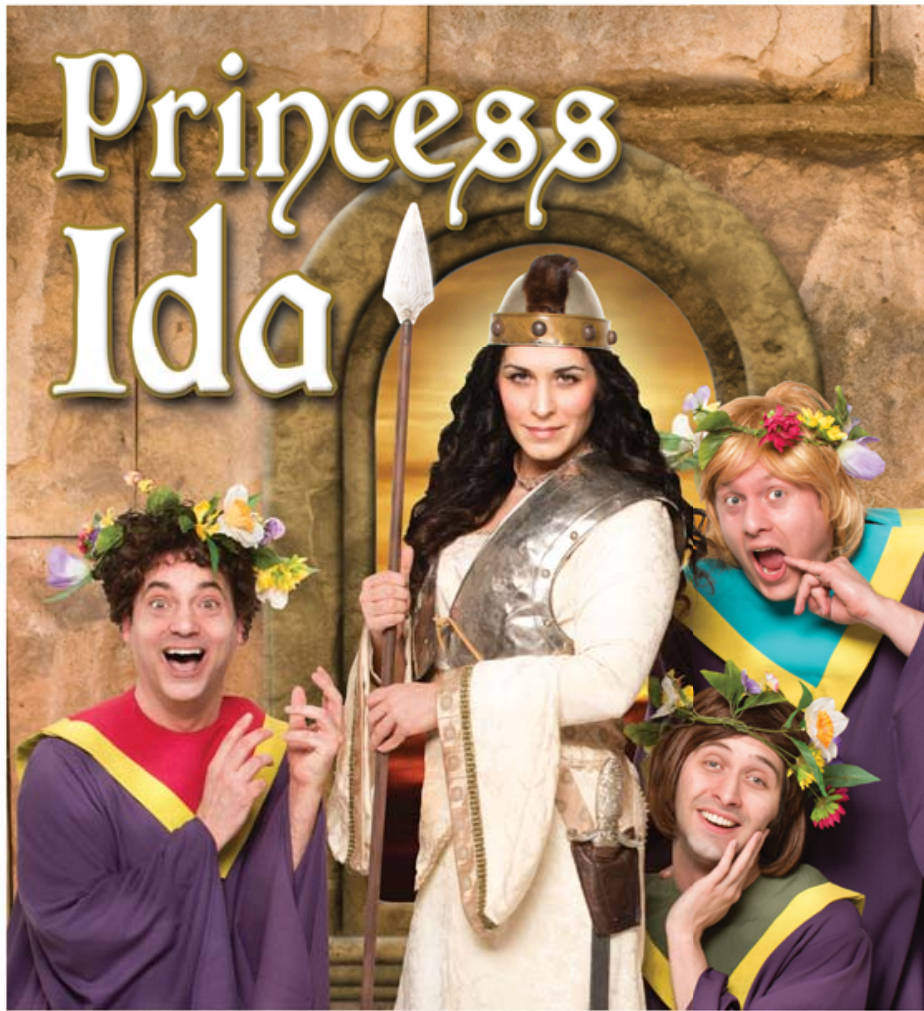


The
Gilbert & SULLIVAN Society
OF AUSTIN

2013 Grand Production



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

June 13-23, 2013

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 *Princess Ida*:

- KMFA 89.5** and **Time Warner Cable's YNN**, our media sponsors
H-E-B for their generous support of our gala reception
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Austin Creative Alliance
AustinLiveTheatre.com for publicity
Austin Lyric Opera for lending props
Austin Symphony Orchestra
Pixie Avent, Monica Kurtz, and Adam Gunderson for helping the light crew
Steven Bailey for help installing backdrop riggings and more
Brentwood Christian School Music Department for lending music stands and chairs for the orchestra
William J. Brooke for allowing use of his re-telling of the story of *Princess Ida* for children
Chris Buggé for lending a car and for making the tables and the easel
Wyatt Burkhalter, Callie Stribling, Gary Hernandez, Kevin Squires, Adam Gunderson, and Bill Hatcher for unloading the set and moving heavy items onto the stage
Dianne Donovan and **KMFA 89.5 FM Cheryl Dring, Cara Kannen, and Suzanne Warmack** at KMFA 89.5
Janice Duncan for cutting lots of fabric for us
- The Gilbert & Sullivan Society of Houston** for lending their broadswords
Russell and Kay Gregory for providing lodging for our Artistic Director
Kendra Hiller and Genesis Presbyterian Church for all their help in making the rehearsals run smoothly
Barb Jernigan of the Georgetown Palace Theatre for designing T-shirts for *Princess Ida*
Brenda Ladd Photography
The Reverend James Lee and Georgette Kleinpeter of New Covenant Fellowship of Austin
David Little and Michael Meigs for their outstanding leadership and support in our publicity efforts
Cynthia Miller for pipe and drape
Lori Morin, Fine Arts Director, Brentwood Christian School, for the artwork used at Adamant University
The New York Gilbert & Sullivan Players (Albert Bergeret) for valued advice on dialogue
Travis Pollard for making preparations in the theater
Mr. R. B. Rudy and **Mr. Michael Meigs** for lending cars to our Artistic Director
Mike Storie and the Gilbert & Sullivan Society of Seattle for lending scientific props for use at Adamant University
Todd Vann and **YNN Austin**
The Vortex Theater for use of their set shop



Children's Activities & Entertainment Provided by Gary Hallock & Janet Forman

The children's activities will feature pre-curtain activities and interactions with the cast and orchestra.

Activities will begin at 1:00 PM, prior to the matinee performance on Sunday, June 16th.



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

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The Gilbert & Sullivan Society of Austin

presents

Princess Ida *or, Castle Adamant*

Worley Barton Theater at Brentwood Christian School
June 13-23, 2013

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
Assistant Stage Manager	Adam Gunderson
Assistant Stage Manager	Ingrid Yaple
Stage Manager Intern	Callie Stribling
Lighting Designer	Jennifer Rogers
Light Board Operator	Steven Bailey
Master Electrician	Eric N. Johnson
Set Design	Ann Marie Gordon
Set Construction	Ann Marie Gordon, Elaine Jacobs, Gary Hernandez, Kevin Squires
Rigging Design and Construction	Jerry Reed
Dance Captain	Kate Clark
Costume Coordinator	Pam Fowler
Make-Up Designer	Pam Fowler
Costume and Make-Up Assistant	Kayle Morin

Playbill Cover Design	David Little
Playbill Editor/Photographer	Sue Ricket Caldwell
Still Photography	Cecily Johnson
Sales Manager	Dave Wieckowski
Supertitles Preparation	Ralph MacPhail, Jr.
Supertitles Projection	Pixie Avent

Chorus Master:
Karlyn McCutchan

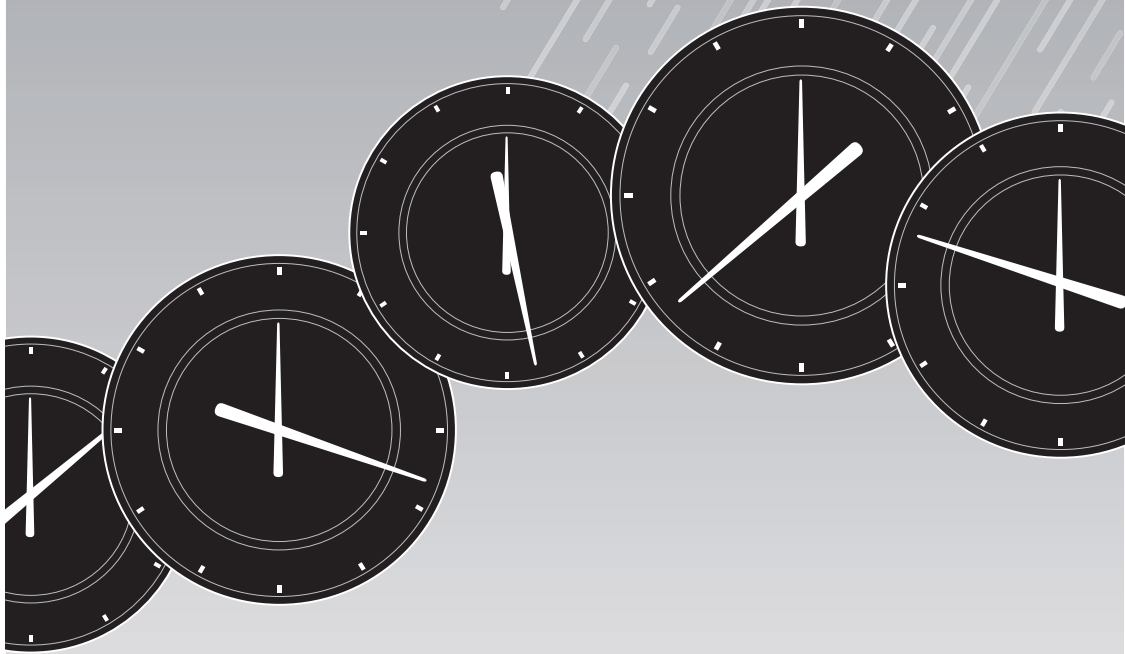
Costumes provided by
Harlequin Costume Co. of Winnipeg, Canada

Act II and Act III Backdrop provided by
Charles H. Stewart of Andover, Massachusetts

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A Tale of Three Eras

Here we sit in a modern 21st-century American theater, waiting for the curtains to part. When that happens, the pavilion of a medieval palace from perhaps 700 years ago will appear before us. We will soon be watching a play and listening to music written by two gentlemen who were products—and icons—of Victorian England.

Reflect for a few moments on the startling contrasts of these three eras.

The Middle Ages—Highlights of this period include the philosophy of Thomas Aquinas, the paintings of Giotto, and the poetry of Dante and Chaucer. The medieval era was also marked by famine, plague, and war and is almost synonymous with widespread illiteracy, poverty, and superstition. The development of chivalry and the ethos of courtly love were brilliant flashes of civility in an age usually described as “dark.”

The Victorian Period—This British era was a period of peace, prosperity, cultural advances, and nationalistic pride in England. The first World’s Fair was held in 1851; Charles Darwin published *On the Origin of Species* in 1859; Alexander Graham Bell patented the telephone in 1876; and William S. Gilbert and Arthur Sullivan produced a series of fourteen comic operas that were the rage of the stage in London between 1871 and 1896.

Contemporary America—We sit comfortably, grateful that the Black Plague of the first era and the debtors’ prison of the second era are far behind us. But historical and cultural remnants of both these periods are still very much with us. Today’s little girls delight in dressing as princesses and little boys love the trappings of the dashing knights of medieval times. We all benefit from the technological, intellectual, and cultural advances of the Victorian era. And we are poised to enjoy a show crafted at the height of the powers of Gilbert & Sullivan—staged and directed just as it would have been by the original D’Oyly Carte troupe at the Savoy Theatre in London.

We hope that you will enjoy the confluence of three eras of Western civilization right here in the comfort of a modern American theater!



Libby Reed

President
The G&S Society of Austin

The Gillman Light Opera Orchestra (GLOO)

The orchestra is sponsored in part by a generous contribution from
Reba Gillman in memory of Leonard Gillman.

Our orchestra is affectionately named in honor of this illustrious and beloved couple.

Orchestra Members

Flute.....Barbara Mahler	Violin I..... Joseph Shuffield
Oboe.....Allison Welch	Violin II..... Laura Pyle
Clarinet I.....Martha MacDonald	Violin II..... Annette Franzen
Clarinet II.....Valerie Bugh	Viola..... Linda Johnson
French Horn.....Joel Bright	Cello..... Tom Lawshae
Trumpet.....Brian Carr	Bass..... Ricky Pringle
Trombone.....Steven Hendrickson	Timpani &
Violin I..... Laurel Lawshae*	Percussion Tina Lake

*Concert Master

Rehearsal Accompanist:

Karl Logue



Karl Logue has a Master's degree and over 20 years of training in piano performance, composition and theory. His performance credits include 25 years as accompanist for the Capital City Men's Chorus, including nearly 200 performances in the U.S. and Canada. He is a prolific composer of choral, orchestral and piano works, including pieces commissioned by the Capital City Men's Chorus as part of the Gala New Works program, Zachary Scott Theater Children's Theater program, and commercially-released original compositions for piano and chorus. He is also accompanist for various choral programs at Unity Church of the Hills, and has been Music Director, organist and pianist for several other congregations of faith in the Austin area. His works have been premiered the last four GALA Festivals, an international festival of choruses.

Rehearsal Covers:

King Hildebrand.....David Fontenot	Princess Ida.....Leann R. Fryer
Hilarion.....Andy Fleming	Lady Blanche.....Jan Jones
Cyril.....Mario Silva	Sacharissa.....Amanda Kay Boundy
Florian.....Jay Young	



Dramatis Personæ

King Hildebrand.....	Gil Zilkha
Hilarion (<i>Hildebrand's son</i>)	Holton Johnson
Cyril }	{ Michael Borysow
Florian }	
<i>(Hilarion's Friends)</i>	
King Gama	Arthur DiBianca
Arac }	{ Russell Gregory
Guron }	
<i>(his Sons)</i>	
Scynthus }	{ Spencer Reichman
Princess Ida (<i>Gama's daughter</i>)	
Lady Blanche (<i>Professor of Abstract Science</i>)	Patricia Combs
Lady Psyche (<i>Professor of Humanities</i>).....	Amelia Ciskey
Melissa (<i>Lady Blanche's daughter</i>).....	Angela Irving
Sacharissa }	{ Alexandra Reilman
Chloe }	
<i>(Girl Graduates)</i>	
Ada }	{ Brittany Trinité

Chorus of Courtiers and Soldiers

Daniel Brookshire, Andy Fleming,
David Fontenot, Ezra Hankin,
Mark Long, Jay Michael,
Scott Poppaw, Adam Sales,
Mario Silva, Jon Silver,
David Treadwell, Jay Young

Chorus of Courtiers and Girl Graduates

Amanda Kay Boundy,
Sue Ricket Caldwell,
Pamela Christian, Katy Fontenot,
Leann R. Fryer, Rosa Harris,
Jan Jones, Karlyn McCutchan,
Nicole Ryder, Rachael Shaw

The Daughters of the Plough

Janet Forman, Katie Schneider, Natalie Williams



“Useful Knowledge Everywhere One Finds”

The Gilbert & Sullivan partnership almost dissolved before *Princess Ida* was written.

In 1883, composer Arthur Sullivan was knighted by Queen Victoria. The composer’s friends and the musical establishment admonished him that there are some things that Arthur Sullivan could do that Sir Arthur Sullivan *shouldn’t*—things such as writing comic operas. His gifts should be employed, they thought, on loftier compositions.

Meanwhile, librettist William S. Gilbert had proposed a new work based on a magic lozenge that would turn any character into the kind of person they *pretended* to be. This had no appeal to Sullivan, who saw in the plot little scope for musical characterization and development

We have *Princess Ida* thanks to producer Richard D’Oyly Carte’s five-year contract, which required Gilbert & Sullivan to write another comic opera for the Savoy Theatre on six months’ notice.

Gilbert set his “lozenge plot” aside and proposed a new subject, one that appealed to the composer for its characters and opportunities to compose on a grander scale than before. But in truth, the new work, *Princess Ida*, was anything but new.

The genesis of *Princess Ida* is to be found in Gilbert’s 1870 burlesque of a long poem by Alfred, Lord Tennyson (published in 1847), *The Princess*. Gilbert’s



“per-version” of the Poet Laureate’s poem was a burlesque, a popular form of musical theatre of the mid-nineteenth century in which plots were based on well-known stories and plays, and dialogue was in rhymed-couplets and laced puns. The musical numbers were new lyrics set to pre-existing melodies. It was not quite respectable, for

one of its distinctive features was “trouser roles”: young men were played on stage by pretty young women in tights—shocking!

In fact, early in the Gilbert & Sullivan partnership, the collaborators determined to raise the level of musical theatre by *avoiding* such cross dressing, unrealistic diction, and silly stories. And they *did*, with *H.M.S. Pinafore*, *The Pirates of Penzance*, *Patience*, and other successes.

Even in 1870, Gilbert was trying to improve on convention and raise the literary quality of burlesque: he wrote *The Princess* in blank verse instead of rhymed couplets, and while puns were still very much in evidence, they were

fewer than usual. However, he had no composer: his lyrics were meant to be sung to pre-existing melodies. And the burlesque required that Prince Hilarion and his two friends Cyril and Florian be played by women—in tights!

It was to this 14-year-old burlesque that Gilbert turned when Sullivan demanded something different. He re-used much of his blank-verse dialogue, but wrote new lyrics for the musical situations—and he retained his basic satirical subject: higher education for women.

In 1870, women had few opportunities for higher education in England. Between *The Princess* of 1870 and *Princess Ida* of 1884, however, the picture changed: Girton and Newnham Colleges opened in Cambridge, and Oxford boasted Somerville and Lady Margaret Hall. The University of London was not far behind; two years before *Princess Ida* opened, Westfield College was established in the capital.

In *Princess Ida*—and both Tennyson’s poem and Gilbert’s 1870 burlesque—the title character has established a women’s university from which all men are barred. “Man,” they are taught (in *Princess Ida*), “is Nature’s sole mistake!” In addition to women’s education, *Princess Ida* also aims its shaft at mindless macho militarism, misanthropy, Handel and grand opera singing—and even at Darwin and his controversial *Origin of Species*. Listen carefully, and you’ll also hear allusions to Shakespeare!



The result is a comic opera that pokes fun at both men and women but in the end affirms that universal influence, “the sway of love,” in a romantic final finale that is unique in the Savoy operas.

At its heart, perhaps, *Princess Ida* is a fanciful (and at times quite literal) battle of the sexes. Who will win? No “spoiler-alert” is necessary here. All will be revealed in good time.

But here’s a hint: When my friend William J. Brooke wrote the story of *Princess Ida* for children, he ended it this way: “. . . Ida learns that her biggest struggle is with herself and only by giving up can she allow herself to win. In the Battle of the Sexes, the only way to survive is not to fight; and the only victory is when both sides surrender completely. That’s called love.”

So who will win? Since we have *Princess Ida* to see and hear, we *all* will!

Ralph MacPhail, Jr.

Musical Numbers

Overture..... The Orchestra

ACT I

Pavilion in King Hildebrand's Palace

“Search throughout the panorama” Florian and Chorus

“Now hearken to my strict command” King Hildebrand and Chorus

“Today we meet ... Ida was a twelve month old” Prince Hilarion

“From the distant panorama” Chorus

“We are warriors three” Arac, Guron and Scynthius with Chorus

“If you give me your attention” King Gama

“P'raps if you address the lady” (*Finale of Act I*) Gama, Hildebrand, Hilarion,
Cyril, Florian and Chorus

INTERMISSION

ACT II

Gardens of Castle Adamant

“Towards the empyrean heights” Lady Psyche, Melissa, Sacharissa
and Chorus of Girls

“Mighty maiden with a mission” Chorus of Girls

“Minerva! Oh, hear me” Princess Ida

“And thus to empyrean heights” Ida & Chorus of Girls

“Come mighty Must” Lady Blanche

“Gently, gently” Hilarion, Cyril and Florian

“I am a maiden” Hilarion, Cyril and Florian

“The world is but a broken toy” Ida, Hilarion, Cyril and Florian

“A lady fair of lineage high” Psyche, Hilarion, Cyril and Florian

“The woman of the wisest wit” Psyche, Melissa, Hilarion, Cyril & Florian

“Now wouldn't you like” Melissa and Blanche

“Merrily ring the luncheon bell” Blanche, Cyril and Chorus of Girls

“Would you know the kind of maid” Cyril

“Oh joy! Our chief is saved” (*Finale of Act II*) Ida, Hildebrand, Melissa,
Psyche, Blanche, Hilarion, Cyril, Florian,
Arac, Guron, Scynthius and Chorus

INTERMISSION

Musical Numbers, continued

ACT III

Courtyard of Castle Adamant

“Death to the invader”	Melissa and Chorus of Girls
“Whene'er I spoke”	Gama and Chorus of Girls
“I built upon a rock”	Ida
“When anger spreads his wing”	Chorus of Girls and Soldiers
“This helmet, I suppose”	Arac with Guron, Scynthius and Chorus
“This is our duty”	Chorus of Girls and Soldiers
“With joy abiding” (<i>Finale of Act III</i>)	The Ensemble

The Story of *Princess Ida*

In **Act I**, Prince Hilarion, son of King Hildebrand, anxiously awaits the arrival of Princess Ida, to whom he was betrothed at the age of two. King Gama, Ida’s father, and three brothers arrive, but without the Princess, who has rejected men and established a secluded university exclusively for women. Hildebrand takes Gama and his sons prisoner until the Princess honors her commitment, and Hilarion, accompanied by his friends Florian and Cyril, strikes out for Castle Adamant to win his bride.

In **Act II**, the three young men arrive, and disguise themselves as new female students. They are discovered by some of the women, who for various reasons protect the secret. But Princess Ida is fooled until Cyril gets tipsy at lunch and reveals Hilarion’s identity. Ida, incensed, imprisons the three men just before King Hildebrand arrives with his army (and Ida’s brothers in custody), threatening destruction of Castle Adamant unless Ida yields to Hilarion.

In **Act III**, Ida’s students half-heartedly prepare for battle but are saved from warfare when Ida’s brothers appear, offering to fight the three young men for her. Ida’s brothers, however, are defeated, and after a discussion of Ida’s anti-male philosophy, she has a change of heart, realizing that the world’s future is doomed if women are kept apart from men. She yields to Hilarion “with joy abiding,” and the entire company affirms “the sway of love.”

Ralph MacPhail, Jr.



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The Company

The Production Team



Ralph MacPhail, Jr.
(Stage Director and
Choreographer)

Ralph is Theatre Professor emeritus, Bridgewater College, Virginia, where he taught and directed for 33 years. This is his thirteenth production for GSSA, which appointed him Artistic Director in 2005 and in spring 2011 named him to their Hall of Fame. Last spring, he edited and published *Papers, Presentations and Patter*, the proceedings from the scholarly symposium he coordinated at the International G&S Festival in Gettysburg in June 2011; the book contains 14 papers of Gilbert & Sullivan interest (www.lulu.com). Two months after *Princess Ida* closes, he will teach a Road Scholar (Elderhostel) course at the Warwick Center, NY, on “the big three” Savoy operas, *Pira-Mika-Fore*. “Rafe” and his wife Alice live in Bridgewater and treasure their Austin friendships!



Bill Hatcher
(Production Manager)

Bill has been a member of the GSSA 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 also been in the orchestra and on stage, appearing in *H.M.S. Pinafore*, *The Gondoliers* and *The Pirates of Penzance*. Some years before that 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 is serving for the fifth year as Production Manager for the Society.



Jeffrey Jones-Ragona
(Music Director and
Conductor)

Jeffrey Jones-Ragona has been involved with productions by GSSA since 1994. He was appointed the Society’s Music Director in 2005, and was named to their Hall of Fame in Spring 2011. His work with the Society as Music Director has been recognized with several Award nominations and in 2003, he received the B. Iden Payne Award for “Outstanding Musical Direction” for *The Pirates of Penzance*. He is also active as a solo singer, conductor, and clinician. He serves as the Artistic Director of the Capital City Men’s Chorus, the Music Director of the Schola Cantorum, and performs with the Texas Early Music Project and Oregon Bach Festival as soloist and chorister. He holds the Doctor of Musical Arts degree in Conducting from The University of Texas.



Monica Kurtz
(Stage Manager)

Monica is pleased to return to the Gilbert & Sullivan family. *Princess Ida* marks her tenth production with the Society. In 24 years of stage managing, some favorite productions include *Play It Again, Sam* (Augsburg Community Theater, Augsburg, Germany), *Love, Valour, Compassion* and *Torch Song Trilogy* (Upstart Performing Ensemble, Colorado Springs, Colorado), *Holy Well and Sacred Flame*, *Dark Goddess 04* and *Trickster* (The Vortex, Austin, Texas). Thanks to Pixie for her love and support. Live long and prosper.



The Production Team



Jennifer Rogers
(Lighting Designer)

Jen started in the theatre at the age of 8 when big brother let her walk on the yellow brick road and she found that it led to the fascinating world backstage. She studied stage management at the University of Kansas with a focus on lighting. Jen has worked all over Austin as both a stage manager and designer with Teatro Vivo, the Vortex, The Rude Mechanicals, Fusebox Festival, Leticia Rodriguez, Austin Summer Stock, and many others. Jen has worked with GSSA in many capacities and designed last year's *Patience*, as well as *The Mikado*, *The Yeomen of the Guard*, and *Iolanthe*.



Ann Marie Gordon
(Set Designer)

Ann Marie Gordon is always pleased to be working with GSSA. Some of her previous credits with GSSA include *The Yeomen of the Guard*, *The Mikado*, and *Patience*. 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.



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 second year to serve as Costume Coordinator and she is delighted to be part of this very talented company.



Adam Gunderson
(Assistant Stage Manager)

Adam is excited to be working with GSSA for the first time. He has been working at the Vortex Repertory Company for the last ten 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, for the first time in many years.



Ingrid Yaple
(Assistant Stage Manager)

Ingrid is happy to be asked back to work on a G&S production. She served two years on the GSSA board while her 'tween licked his chops on being the train bearer to the Lord Chancellor (*Iolanthe*) and one of the two kid-folks in 16th century England (*The Yeomen of the Guard*). That is how she got introduced to working backstage. Afterwards, she served for two years as PTA president. She's currently a Girl Scout cookie coordinator, re-joined her homeowners' association board and serves on her daughter's Campus Advisory Council. She lives in Austin with her loving and supportive husband James and her teen Dirk (still enjoying Theater Arts as a freshman in high school) and pre-tween Rebecca.

The Principals



Gil Zilkha
(King Hildebrand)

Gil Zilkha is a native of Austin, Texas, and is excited to be in his second GSSA production. Past opera roles include Count Ceprano in Verdi's *Rigoletto* with the Austin Lyric Opera and Figaro in Mozart's *Le Nozze di Figaro* with the UT Campus Opera Society. Gil has performed numerous concert solos, including Bach's *Ich habe genug*, *St. John Passion* (Jesus), *St. Matthew Passion*, *Mass in B minor*, *Christmas Oratorio*, as well as numerous cantatas, Dvorak's *Stabat mater*, Handel's *Messiah*, Haydn's *Creation*, and Mozart's *Requiem*. Gil also enjoys art song, and his CD "The Art of Lieder" can be found at Waterloo Records in Austin. He received his Masters in Voice Performance from The University of Texas, studying with Rose Taylor.



Holton Johnson
(Hilarion)

Holton was seen recently as The Emperor in Austin Lyric Opera's production of *Turandot*. He has performed extensively in Boston, as well as in Tucson, San Diego, and Los Angeles, winning numerous awards for his singing and acting. A regular performer with GSSA, last seen as Grovesner in last year's production of *Patience*, he won a B. Iden Payne Award for best actor in a musical for his portrayal of Frederic in *The Pirates of Penzance*. Holton is a graduate of the University of Arizona, having studied with Charles Roe and Grayson Hirst. Special thanks to his two furry friends for helping keep him sane. He maintains a website: www.holtonjohnson.com.



Michael Borysow
(Cyril)

Michael is very excited to appear on stage with the GSSA again following a four-year hiatus. He is also particularly excited to have *finally* received his Ph.D. in physics last August from The University of Texas at Austin. Michael is somewhat of a Gilbert and Sullivan veteran, having in fact played Cyril once before. He has also been seen in the roles of Dick Dauntless in *Ruddigore*, Ernest Dummkopf in *The Grand Duke*, Archibald Grosvenor in *Patience*, and several others. He would like to extend his deepest thanks to his dear wife Stephanie for taking care of their eight-month-old son Collin during rehearsals, thus enabling him to prance around on stage in women's clothes.



Derek Smootz
(Florian)

Derek Smootz has been taking a parenting break recently (Malcolm was born on opening night of last year's *Patience*), but he and his lovely wife Becca are now finding time to get back on stage. This is Derek's tenth GSSA production, having played Strephon in *Iolanthe* and been a chorus member in many others. Also involved in the Irish traditional music scene, he plays Irish flute, whistle and uilleann pipes at tune sessions, and occasionally sits in with local groups O'Malarkey and The Pine Beetles. He produces electronic music under the name Longing for Orpheus, and collaborated with castmates Michelle Haché and Karlyn McCutchan on his 2012 album *Somnia*. He and Michelle are working on a new project called Zephyrium.

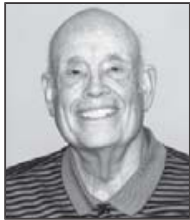


The Principals



Arthur DiBianca
(King Gama)

Arthur DiBianca has appeared in many productions with GSSA since 1994. His roles include Dr. Daly in *The Sorcerer* (2001), Major-General Stanley in *The Pirates of Penzance* (2008), the Lord Chancellor in *Iolanthe* (2009), Jack Point in *The Yeomen of the Guard* (2010), Ko-Ko in *The Mikado* (2011), and Reginald Bunthorne in *Patience* (2012). From time to time he acts in non-musical plays, and he is also a clarinetist with the Austin Philharmonic and the St. Edward's University Orchestra. He has lived in Austin since 1991.



Russell Gregory
(Arac)

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. His most memorable appearances were December 2002 and January 2006 singing with his son-in-law and grandsons in *Amahl and the Night Visitors*.



Robert L. Schneider
(Guron)

Robert L. Schneider is appearing in his ninth Gilbert and Sullivan role. With the Gilbert and Sullivan Society of Austin he has sung Lt. Cholmondeley, Pooh-Bah, and Col. Calverley. Other appearances were as Robin Oakapple, Dick Deadeye, Judge/Usher, and the Major General. He is currently on the board of the Gilbert and Sullivan Society of Austin in charge of the "Wand'ring Minstrels," a group performing popular Gilbert and Sullivan scenes and songs for schools and private functions. He is also the father of local entertainer Bob Schneider.



Spencer Reichman
(Scynthius)

Spencer is pleased to return for his fifth GSSA production. Previous roles include Captain Miles Gloriosus in *A Funny Thing Happened on the Way to the Forum*, Lord Evelyn Oakleigh in *Anything Goes*, Juan Peron in *Evita*, the Sheik in *Angelique*, Go-To as well as the Mikado of Japan in *The Mikado*, the Notary in *Gianni Schicchi*, Jess in *Slow Dusk*, and most recently Leporello in *Don Giovanni*. Spencer placed first in the Junior Men's division at the 2012 Texoma NATS competition. A born entertainer who loves to sing and be on stage, Spencer has just finished his junior year at Texas State University where he studies vocal performance with Cheryl Parrish. He offers special thanks to his parents and teachers who have always been encouraging and very patient.



The Principals



Michelle Haché
(Princess Ida)

Michelle Haché moved to Austin in 2009 after completing her Graduate Diploma at the Juilliard School in New York. Since arriving in Austin, she has appeared in a variety of roles, including Maria in Zilker Theatre's *The Sound of Music* (2012 B. Iden Payne nomination), Elsie in *The Yeomen of the Guard* (2010 B. Iden Payne Winner) and has been in numerous productions with Austin Lyric Opera. At Juilliard, she appeared in the title role of *La Calisto* and has appeared in many other roles across the country, including Mimí in *La Bohème*, Violetta in *La Traviata*, Lilli in *Kiss Me Kate*, and Cunegonde in *Candide*. Later this year, Michelle and fellow cast member Derek Smootz will be releasing an album under the artist name Zephyrium, which will contain a modern fusion of electronica and classical opera/art song.



Patricia Combs
(Lady Blanche)

Patricia Combs, mezzo-soprano, is thrilled to be cast in her eighth production with the Gilbert & Sullivan Society of Austin. Previous roles include Lady Angela in *Patience*, Pitti-Sing in *The Mikado*, Phoebe in *The Yeomen of the Guard* (2010 B. Iden Payne nomination), Leila in *Iolanthe*, Edith in *The Pirates of Penzance*, and Dame Hannah in *Ruddigore*. Her first G&S role was as Ruth in the University of Texas at El Paso production of *The Pirates of Penzance* with none other than David Fontenot as one of the Pirate Kings. Patricia is an active member of the Austin Lyric Opera Chorus and is biding her time. She will rule someday. Oh! Um, she means to support Princess Ida in all things. For now.



Amelia Ciskey
(Lady Psyche)

Amelia recently graduated from The University of Texas at Austin with a MM in Opera Performance. At UT, she performed the roles of Babs in *New York Stories*, Adele in *Die Fledermaus*, Cugina in *Madama Butterfly*, and Zerlina in *Don Giovanni*. In January, Amelia made her professional debut as Barbarina in Austin Lyric Opera's production of *Le Nozze di Figaro*. Amelia is excited to sing with the Gilbert & Sullivan Society of Austin for the first time as Lady Psyche. In July, she will take on a new role in *Le Nozze di Figaro* when she interprets her first Susanna with the Midwest Institute of Opera.



Angela Irving
(Melissa)

Angela is delighted to perform in her sixth GSSA production! By day, she teaches voice lessons at various Austin-area high schools, where she generates fresh batches of G&S enthusiasts. In fact, three of her current or graduated students are in this show! By evening/weekend, Angela sings with the Austin Lyric Opera; as the soloist for the First Church of Christ, Scientist; and in homegrown musicals for theatre festivals. Notable roles include Peep-Bo in *The Mikado* (2011), Isabel in *The Pirates of Penzance* (2008), and Millie in *Seven Brides for Seven Brothers* (Wimberley Players' Theatre, 2010). Angela hopes you enjoy *Princess Ida*, and that you will become as enthusiastic about G&S as she and so many other cast and GSSA members are!



The Principals



Alexandra Reilman
(Sacharissa)

Alexandra Reilman is thrilled to be performing in her first ever Gilbert and Sullivan production with GSSA. A native Austinite, Alexandra spent her childhood performing in theaters around the Austin area, including Liesl in *The Sound of Music* and Ernestine in *Cheaper By the Dozen* at the Georgetown Palace Theater. Alexandra received a BA in Music from Hendrix College and, while pursuing graduate studies in opera at the University of North Texas, was privileged to perform the role of Donna Elvira in *Don Giovanni* and cover the title role in *Alcina*. This year Alexandra performed in the chorus of the Austin Lyric Opera for their productions of *I Pagliacci* and *Faust* while studying with singing teacher Cheryl Parrish.



Kate Clark
(Chloe,
Dance Captain)

Kate is celebrating her fifth anniversary with the GSSA. Past roles for the Society include Kate (how convenient!) in *The Yeomen of the Guard* and Lady Saphir in *Patience*. You may also have seen her as Clara's Mother in *Of Mice and Music*, as Lady Capulet in *Romeo and Juliet*, as Mimi in *Guys and Dolls*, or shaking a tailfeather with the dancers of *Tapestry, Too*. Thanks to everyone involved with this production for a very fine time.



Brittany Trinité
(Ada)

Brittany Trinité is singing with the Gilbert & Sullivan Society of Austin in her second production. She is a graduate of Southwestern University with a Bachelor of the Arts degree in Communication Studies and a Music minor. She is a teacher, musician, and animal lover, as well as sticker connoisseur. She looks forward to singing more opera and being involved with other Gilbert & Sullivan productions in the future!

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The Chorus



Amanda Kay Boundy

Amanda Kay Boundy is excited to join the Gilbert and Sullivan Society of Austin for the first time. Her opera roles include Monica in *The Medium*, Mabel in *The Pirates of Penzance*, and 2nd Lady in *Die Zauberflöte*. She was also the soprano soloist for several major works including Mozart's *Laudate Dominum* and Haydn's *Lord Nelson Mass*. Most recently, Amanda was a featured recitalist at the Pine Mountain Music Festival. She completed a B.A. in Music Performance at Albion College and an M.M. in voice performance at the Peabody Conservatory where she studied with Marianna Busching.



Daniel Brookshire

Daniel Brookshire is a returning GSSA performer, having been in the 2005 versions of *The Mikado* and *Trial By Jury*, as well as *Ruddigore* in 2007 and *Patience* in 2012. He also sings with the Capital City Men's Chorus (12.5 years) and the Trinity United Methodist Church Choir. Daniel has been an Austin resident since 1972, where he went to The University of Texas for a few degrees. He also plays saxophone and other wind instruments and has been in several bands.



Sue Ricket Caldwell

Sue became a Savoyard in 1966 as Ada in the Los Angeles Savoy-Artes' production of *Princess Ida*, and was a chorus girl in six more G&S shows there. After moving to Austin, she became a founding member of the GSSA, for which she is currently newsletter and playbill editor, and was in the chorus of three of the early shows. Sue is a computer programmer and a fourth degree black belt in taekwondo. She is grateful for her family's support as she returns to the stage for the first time in 30 years.



Pamela Christian

Pamela Christian is a UT theatre professor, voice/dialect coach, and avid chacha/rumba/swing dancer. Her father Frank Christian (an accomplished baritone) introduced her to Gilbert and Sullivan at an early age, and she's thrilled to now be singing in her first G&S production. Music theatre credits include lead roles in *The Threepenny Opera*, *Something's Afoot* and *Cabaret*. Austin theatre credits include lead performances in the new play *ICU* at this year's FronteraFest, *The Genuine Article*, a solo piece about columnist-satirist Fanny Fern, and Elizabeth I in the Oswald adaptation of *Mary Stuart* with Austin Shakespeare, for which she received an Austin Critics' Table Award for dramatic lead.

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The Chorus



Andy Fleming

Andy Fleming is thrilled to return for his 10th summer with GSSA, where he sang his first professional role (Earl Tolloller) in *Iolanthe!* Andy has also performed with Spotlight on Opera in such roles as Ferrando (*Così fan tutte*), El Dancaïro (*Carmen*), and Dr. Caïo (*Falstaff*), and is a stalwart of the Austin Lyric Opera Chorus. This fall, Andy will attend UT for a Masters in Vocal Performance.



David Fontenot

David Fontenot has lost count of the number of G&S productions he's been in over the years. His is a familiar face with the GSSA, having inhabited the roles of Dick Deadeye in *HMS Pinafore*, The Pirate King in *The Pirates of Penzance*, and Wilfred Shadbolt in *The Yeomen of the Guard* (for which he was nominated for a B. Iden Payne award). This production represents the fulfillment of a lifelong dream, as his daughter Katy—a supernumerary in two previous shows—makes her debut with the ladies' chorus.



Katy Fontenot

That Katy Fontenot would be joining the ranks of the GSSA chorus was a matter of *when* rather than *if*. Both of her parents (and three out of four grandparents) are seasoned Savoyards, and she has spent many an hour of her young life sitting through rehearsals and performances without once taking a fireaxe to anyone (this is regarded as a hopeful sign in theatrical families). When not rehearsing, sitting in class, or doing homework, Katy enjoys performing in color guard and pondering what “normal” teenagers do with their time.



Leann R. Fryer

Leann is delighted to be a part of her second show with GSSA; she was seen last year as a rapturous maiden in *Patience*. She recently became involved with Spotlight on Opera and has been in shows with the Georgetown Palace Theater, including *Evita*, *Cabaret*, and *Dirty Rotten Scoundrels*. Other past roles include Beth in *Little Women*, Ronnette in *Little Shop of Horrors*, and Diva in *Starmites*. She studied film and music at California State University Monterey Bay, spent years in high school and college choirs, and currently takes voice lessons through Armstrong Community Music School.



Ezra Hankin

Ezra Hankin is a freshman Musical Theatre major at McCallum Fine Arts Academy. Recent credits include: Dr. Neville Craven in *The Secret Garden* and Ali Hakim in *Oklahoma!* This is his first show with the Gilbert & Sullivan Society of Austin and he is very excited to be working with such a professional cast and crew!



Rosa Harris

Rosa is thrilled to be returning for her third production with GSSA, where she has previously performed in the mezzo chorus for *The Mikado* and *Patience*. She has also had the pleasure of singing in the chorus of Spotlight on Opera's productions of *Falstaff* and *Carmen* as well as Austin Lyric Opera's *Turandot* and most recently, *Faust*. 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. Rosa would like to thank her friends and especially her husband, Lorne, for their wonderful support. Besides singing, Rosa enjoys running, reading, and adding to her Hello Kitty collection.

The Chorus



Jan Jones

Jan Jones, native Austinite, learned to love *Princess Ida* while performing with the Light Opera of Manhattan, where she first played Ada and then later Melissa. She is looking forward to the camaraderie of the women's chorus this year and getting to wear medieval costumes. Last year she was honored to be nominated for a B. Iden Payne Award for her portrayal of Lady Jane in *Patience*. She enjoys singing with the Austin Lyric Opera chorus, the Central Presbyterian Church Choir and playing interesting women in films for Ken Johnson.



Mark Long

Mark came to Austin in 1974 to work at The University of Texas, where he is still employed. In the interim, he has sung with a number of organizations, including the Austin Choral Union, the Austin Lyric Opera Chorus, the Texas Choral Consort, and Chorus Austin. Mark first performed with GSSA in 1997 (*The Yeomen of the Guard*), and this year's *Princess Ida* is his eleventh production with that company.



Karlyn McCutchan (Chorus Master)

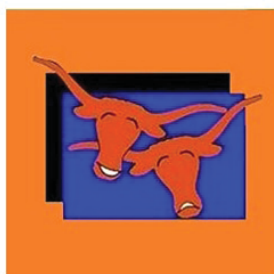
Karlyn is excited to be returning for her sixth GSSA production as chorus and third as Chorus Master. Karlyn has a degree in Music Education from Texas State, where she studied voice with Dr. James Bert Neely. She is currently the Middle School Choir Director for Seguin ISD, as well as the Adult Choir Director at Cross Lutheran in New Braunfels, TX. She is presently studying with Dr. Jeffrey Jones-Ragona. In her spare time she teaches voice lessons, works with the Edelweiss Kinder Chor von New Braunfels, and spends time with her loving and supportive husband, Aaron. Karlyn would like to thank her family and friends for their undying support, and thank the Society for such an amazing experience.



Jay Michael

This is Jay's third production with GSSA, following last year's *Patience* and, before that, *The Mikado*. He is pleased to combine the experience of the previous men's choruses by being both a noble and a soldier in *Princess Ida*. In addition to Gilbert and Sullivan, he sings with A Cappella Texas, Austin's premier barbershop and a cappella men's chorus. He also performs improv comedy at the Hideout Theatre.

**Congratulations to the cast, crew, orchestra and supporters of
*Princess Ida***



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a 60-day calendar of all theatre produced in Central Texas

The Chorus



Scott Poppaw

Scott is thrilled to be performing with the Gilbert & Sullivan Society of Austin once again! His last performance with them was in 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 art business, which features his own artwork and handcrafted gift items.



Nicole Ryder

Mezzo-soprano Nicole Ryder is making her debut with the Gilbert & Sullivan Society of Austin this year. Previous roles include chorus member in Austin Lyric Opera's production of *Le Nozze Di Figaro*, and several roles with Spotlight on Opera, including Laura in scenes from *La Gioconda*, Edith in scenes from *The Pirates of Penzance*, and Lay Sister #2/Alms Sister in *Suor Angelica*. Nicole received her Bachelor of Arts degree in Graphic Design with a Minor in Music from St. Edward's University in December 2011. She is very excited and honored to be joining the cast of *Princess Ida*.



Adam Sales

Adam is excited to once again be part of the grand production. This is his third performance with GSSA, having previously appeared in the recent productions of *The Mikado* and *The Yeomen of the Guard*. Previous credits from the Chicago and Kansas City areas include *Damn Yankees*, *Anything Goes*, *Barnum*, *Jesus Christ Superstar*, *1776*, *The Wizard of Oz*, and *Cabaret*. Adam also sings barbershop harmony with the Heart of Texas Chorus. By day, Adam is a statistician working in pharmaceutical development.



Rachael Shaw

This is Rachael's second show with GSSA, and sixth Gilbert & Sullivan production in general. She is originally from Michigan, where she was very active in musical theatre; some of her favourite roles include Belle in *Beauty and the Beast*, Jellylorum in *Cats*, and Janet in *The Rocky Horror Picture Show*. She'll next appear onstage in July as Nameless in Bottle Alley Theatre Company's *Make Believe*. Offstage, Rachael works at Balderdash, a local web design and development studio, and cuddles cats in her spare time.



The Chorus



Mario Silva

Mario Silva is extremely excited to be in his second production with GSSA. Since last year's wonderful experience with *Patience*, Mario has worked as assistant director on *You Can't Take it With You*, written music for productions of *Medea* and *Happy Couple*, and appeared as Rodrigo in *Othello* and Ernst in *Cabaret*. However, even among all these theatre endeavors, he can honestly say nothing has been more fun than putting together these hilarious shows with the GSSA. When not in a theatre, Mario also enjoys playing trumpet, following sports (Go Spurs Go!) and working at the American Cancer Society.



Jon Silver

Jon is excited to join his first show with the GSSA. Jon received his B.A. in Music at Kent State University. He performed two seasons and various choral roles with the Ohio Light Opera company in Wooster, Ohio. He also has directed two SPEBSQSA men's choruses to state competitions in Ohio and Kentucky. Jon has been a resident of Austin/Round Rock for 11 years.



David Treadwell

David is thrilled, nay, simply agog, to be in his first G&S production, indeed, his first public performance other than academic presentations. He is a life-long, if closeted, singer of G&S and Tom Lehrer satires (thanks to the odd musical tastes of his parents), and is eager to make his stage debut. In the work-a-day world he owns a chemistry consulting company and a small recording studio, is an amateur photographer, poet and creator of pies. He's originally from Beeville, Texas, and now lives near Bastrop. He would like to thank his friends and the GSSA volunteers who prompted his audition for the chorus.



Jay Young

Originally from Kansas City, Jay has lived in Austin the past 20 years and is proud to call it home. This is his ninth production with the Gilbert & Sullivan Society of Austin. Other performance credits include singing in the chorus for several of Austin Lyric Opera's productions, a stage hand and puppeteer in Trouble Puppet Theatre's productions of *The Jungle* and *Frankenstein*, various roles in the Baron's Men's production of *Medieval Macabre*, Fred in *The Trial of Ebenezer Scrooge* in Lockhart, and roles in three recent independent film projects. He is an avid theatre-goer, seeing at least 1-2 shows a week. As always, he is happy to be here, and hopes you are as well.



The Daughters of the Plough



Janet Forman

Janet Forman is excited to be performing in her second Gilbert and Sullivan Society of Austin production. She enjoys working with the Society and children's programming. Janet has been performing as a soprano with (Chorus Austin's) Austin Civic Chorus for the last 13 years.



Natalie Williams

Natalie Williams is finishing her freshman year of high school and is a Thespian. Her theater credits include *This Is a Test* (Allie), *Happily Never After* (marriage counselor), *Diary of Anne Frank* (Miep), and *The Curious Savage* (Lily Belle). She competes in a variety of areas within performing arts and also studies dance.



Katie Schneider

Katie Schneider is appearing in her first Gilbert & Sullivan Society of Austin production. She has appeared in El Paso as a dancing lady in *The Mikado*. Katie has worked as stage manager and lighting technician in many different productions. She is presently involved with the Wand'ring Minstrels in many aspects of their productions.



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Edited by GSSA Artistic Director Ralph MacPhail, Jr.

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