

GILBERT & SULLIVAN

AUSTIN

2018 Grand Production



Artistic Director: Ralph MacPhail, Jr.

Music Director: Jeffrey Jones-Ragona

June 14-24, 2018

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 *Ruddigore*:

KMFA 89.5, our media sponsor

H-E-B for their generous support of our gala reception

John Aielli, host of *Eklekticos* on **KUTX 98.9 FM**

Byron Arnason for taking some of the candid rehearsal photographs

Ron Bell and the **Hyde Park Church of Christ** for provision of rehearsal space

Annie Burrridge and **Austin Opera**

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

Russell and Kay Gregory for providing lodging for our Artistic Director

Janet Gurley and **Crestview United Methodist Church** for provision of rehearsal space

Lauren Hatcher, Ann Vail, and Patricia Combs for the knitting

Andy Heilveil, Bill Hatcher, Monica Kurtz, and Pam Fowler for making props

Andy Heilveil, Michael Meigs, and Jasmine Goff for helping move the set onto the stage

Dick Dauntless's hornpipe is based on choreography devised by **Michael Borysow**.

Kendra Hiller and **Genesis**

Presbyterian Church for provision of rehearsal space

Eric Johnson for lending some equipment

Kids Acting Studio for providing space to build the sets

David Little for help in creating the life-size portraits seen in Act II

David Little and **Pam Fowler** for running our publicity photo shoot

Karl Logue and **Brett Bachus** for substituting for our pianist at rehearsals as necessary

Cynthia Miller of Events and Parties for the pipe and drape

Travis Pollard for coordinating our use of the Worley Barton Theater

Nick Slaughter for lending a pocket watch

David Stone for providing the portraits of Gilbert and Sullivan hanging in the lobby

Tiff's Treats for donating cookies for our gala reception

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



Children's Activities & Entertainment Provided by Gary Hallock

Activities begin at 1:00 pm, prior to the matinée performance on Sunday, June 17



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

presents

Ruddigore *or, The Witch's Curse*

Worley Barton Theater at Brentwood Christian School

June 14-24, 2018

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

Third Assistant Stage Manager

Kacey Gunderson

Lighting Designer

Jennifer Rogers

Light Board Operator

Pixie Avent

Master Electrician

Sadie Langenkamp

Assistant Master Electrician

Cassie Valentin

Assistant Master Electrician / Programmer

Sierra Boudoin

Lighting Crew

Monica Kurtz, Pixie Avent,

Adam Gunderson, Jasmine Goff,

Eric Johnson

Set Designer

Ann Marie Gordon

Lead Carpenter

Brandi Alexander

Set Construction

Gary Hallock, Ron Howard,

Chris Buggé, Ann Kitch, Elaine Jacobs

Dance Captain

Leann Fryer

Costume Coordinator & Make-Up Designer

Pam Fowler

Sound Engineer

Elaine Jacobs

CD and DVD Creator

Kennedy Baruch

Cover Design

David Little

Playbill Editor

Sue Ricket Caldwell

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Still Photography Assistant

Bette Reichman

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Dave Wieckowski

Supertitles Preparation

Ralph MacPhail, Jr.

Supertitles Projection

Carissa Kiessling

Chorus Master

Andy Fleming

Costumes supplied by

Harlequin Costume Co., Winnipeg, Canada

Farewell, Little Buttercup!



This production of *Ruddigore* is dedicated in memory and in honor of **Enid Hallock**, and in recognition of the profound gifts bestowed by this remarkable woman and her family upon Gilbert & Sullivan Austin over the 42 years of our history.

In a recent newsletter I wrote that the Hallock family was distinguished in a manner similar to the family of **Reba and Len Gillman**, and that these two families might be considered our group's royal families. Each one has made lasting contributions to our

productions and other activities over many decades, placing indelible stamps on our historical identity and our ongoing pursuits.

Enid McPherson was born in 1922 in Chicago but spent most of her youth in Missouri. At age three she sang on a Kansas City radio show, and she later wrote that "the experience launched me on a musical odyssey that's lasted till this day." Singing was always a feature of her life.

During the World War II years, Enid's family was living in Austin, Texas, and she sang at a lounge for servicemen in the Driskill Hotel where, in her words, "lonely boys flooded in for conversation and entertainment." One of those lonely boys was Bruce King Hallock, a tall and handsome Navy airman, and he sought out the beautiful soprano by the piano immediately. Enid and Bruce married in 1945.

Enid's marriage to Bruce was one for the storybooks. In fact, their oldest son, "Austin" Bruce Glen Hallock, has written an impressive and immensely readable biography of his dad, an aeronautical engineer and executive pilot, entitled *Sky Full of Dreams*. Reading this book, I learned a great deal about Bruce's incredible design and construction talents and his enormously creative visions. From a very early age Bruce lived and breathed airplanes; he designed them, built them, flew them, and made them a part of his family's life. His wife and their four sons

(Bruce, Don, Gary, and Mark) spent many hours in the air in a variety of flying machines. Enid herself learned to fly and soloed.

Bruce and Enid were enchanted by Latin America, and one of their family adventures was a six-month road trip from Austin to Panama in a Volkswagen Microbus. Another was the design and construction of a 16-unit apartment complex with an “early Texas” look—the charming setting where Enid made her home until her last days.

If aeronautics was Bruce’s contribution to family life, music was Enid’s. She was a dedicated member, and a regular performer at the Wednesday Morning Music Club beginning in the early 1950s. She was cast in several University of Texas operas led by Jess Walters, playing roles in *The Marriage of Figaro* and *Hansel and Gretel*.

One day in 1976, returning home from a camping trip, Enid got a call from Gary. “Mom,” he exclaimed, “Zachary Scott Theatre is doing *H.M.S. Pinafore*, and auditions are in half an hour. You want to go?” Already a lover of musical theater—and always eager to participate in any activity with one of her sons—Enid did not hesitate. Gary was cast as a sailor, and Enid played her first Austin Gilbert & Sullivan role as Buttercup. Immediately afterward, wanting to assure the continuance of such great fun, she and other performers, including Allen Lawshae, Sue Ricket Caldwell, Felicity Coltman, and Rosemary Russell-Vines, established The Gilbert & Sullivan Society of Austin. Forty-two years later, it continues to grow stronger and entertain growing and appreciative audiences.

Enid, Gary, and Gary’s son Andrew all performed throughout the years, playing memorable roles. Enid’s own parts included Lady Sangazure in *The Sorcerer*, Dame Hannah in three different productions of



Enid (2nd from left) and
her son Gary (back row) in
1976 *H.M.S. Pinafore*

Ruddigore, and the Duchess of Plaza-Toro in **The Gondoliers**. Gary and Andrew performed together in **The Sorcerer** once, with Gary as the Notary and Andrew a chorister, and both were in concert versions of **Princess Ida** and **The Grand Duke** along with Enid. All performed in musicales and holiday performances. Gary, assisted by his wife Chris and other family members, has been for many years the mastermind behind our superb children's activities, while Andrew has become a highly honored singer, living and performing in Europe.

Enid broadened her résumé to serve on the Judge Panel at the O. Henry Pun-Off World Championships, conducted by Gary, for three consecutive years. And at Gilbert & Sullivan Austin, in addition to being a founder and a featured performer, Enid served as a board member, as properties mistress, and as a musicale hostess. Both through and beyond these myriad contributions, she has been an inspiration to three generations of Austin Savoyards.

During Enid's final days, Gary and Chris sought to provide a measure of musical comfort as she bore the ignominy of a failing body. Gary sang or played recordings of spirituals, folk songs, and "lots of G&S" to give her a true musical sendoff. In Gary's words, "She literally left this world with a song."

Enid once wrote, "The Gilbert & Sullivan shows are peopled with characters who become one's friends, and the words they use are added to one's vocabulary for all time, words that pop out in the most unexpected places. Find another Savoyard and you have found someone who speaks your language."

Enid spoke our language. She sang our songs, and she lifted our spirits ... to the very end of her beautiful, adventurous, and illustrious life. Her family continues to carry on her legacy, and we are proud to dedicate this production of **Ruddigore** to Enid and her wonderful progeny.

Farewell, Little Buttercup, Dame Hannah, and so many other delightful personæ as portrayed by Enid Hallock. No one did them better.

Libby Reed



The Gillman Light Opera Orchestra (GLOO)

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

Orchestra Members

Flute.....Adrienne Inglis	Violin II..... Joseph Shuffield**
Oboe.....Allison Welch	Violin II..... Joseph Alcocer
Lisa Edwards (substitute)	Turner Partain (substitute)
Clarinet I.....Martha MacDonald	Violin II..... Robert Riggio
Clarinet II.....Valerie Bugh	Viola Kelly Bartek
French Horn.....Joel Bright	Viola..... Linda Johnson
Trumpet.....Joe Jennis	Cello Tom Lawshae
Trombone.....Steven Hendrickson	Bass..... Anna Macias
Violin I..... Laurel Lawshae*	Timpani &
Violin I..... Steve Merson	PercussionChuck Fischer
Violin I..... Leigh Wallenhaupt	**Principal
*Concert Master	

Tina Lake, percussionist in the Gillman Light Opera Orchestra, passed away in September 2017 at the age of 62. She had served in GLOO since 2006, playing every performance with only one missed show out of over 100. She loved G&S and was always ready to help with a sound cue joke. Tina got to know many cast members and encouraged everyone she knew to see our performances, which she was rightly proud to be a part of. Peace unto you, Tina, you are missed.

—Jeffrey Jones-Ragona

Rehearsal Accompanist:

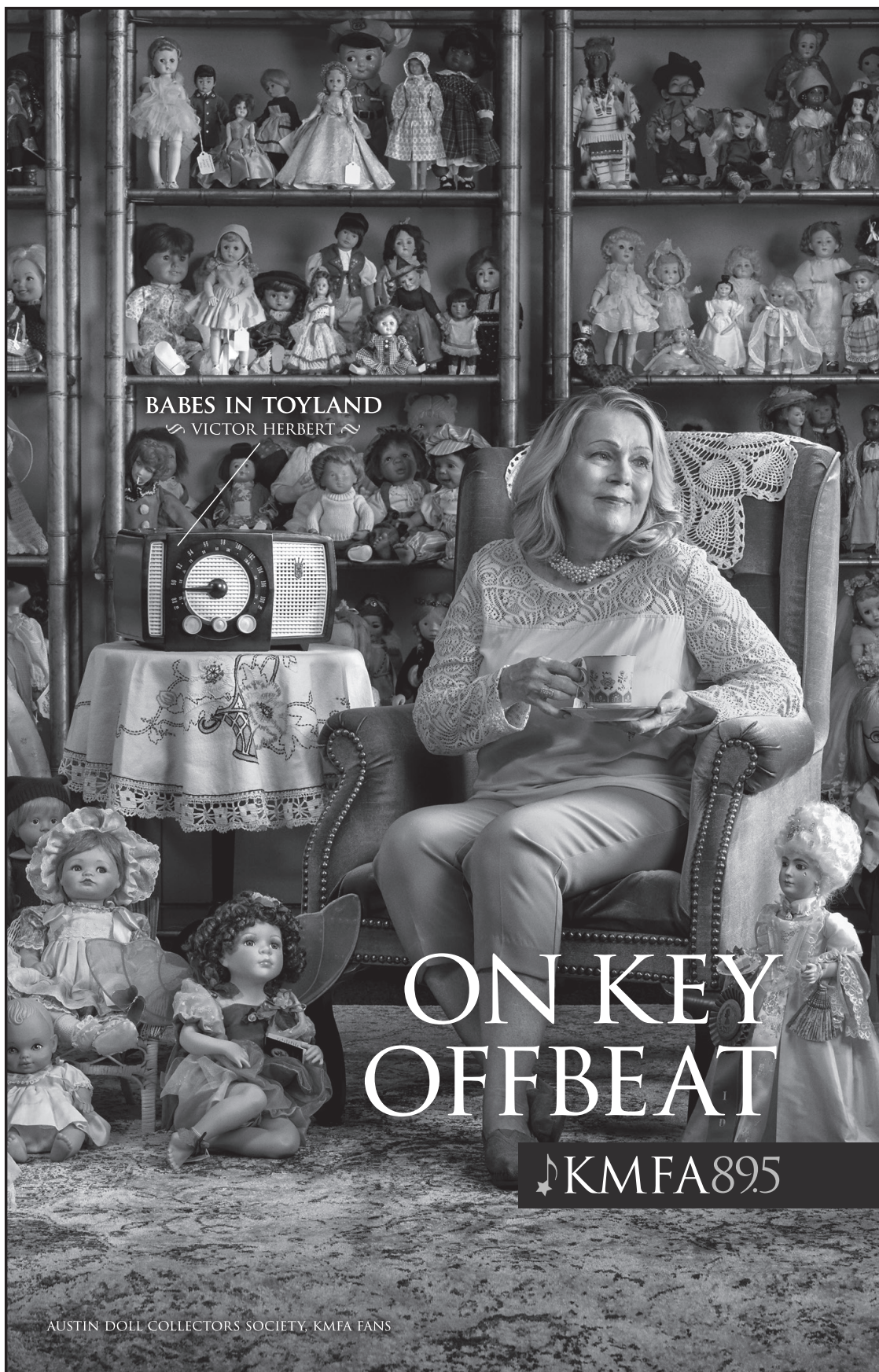
Jeanne Dayton Sasaki



Jeanne Dayton Sasaki, Collaborative Pianist, has enjoyed serving as rehearsal and performance pianist with Gilbert & Sullivan Austin for six years. She maintains a piano studio in Austin. 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 and colleagues Adrian Griffin and Amy Gilreath, trumpeters, 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:

Rose Maybud.....Leann Fryer	Sir Roderick.....Jay Young
Mad Margaret.....Janette Jones	Sir Ruthven.....Jake Jacobsen
Dame Hannah Rosa Mondragon Harris	Sir Despard Brenham Adams
Zorah.....Hannah Cooper	Dick Dauntless.....Andy Fleming
	Old AdamDavid Kaufman



GSA 2018-19 Season

Sunday, September 16, 2 pm – Concert performance of *Patience*, directed by Janette Jones and Jeffrey Jones-Ragona. Location: Worley Barton Theater at Brentwood Christian School. Watch our website and newsletter for details.

Sunday, January 6, 2 pm – **Annual Meeting with Sing-Along.** We can join in or just listen and enjoy. We'll also elect our board for 2019. Location: Genesis Presbyterian Church Fellowship Hall, 1507 Wilshire Blvd.

Saturday and Sunday, February 23-24 – **Auditions for *Iolanthe*.** Watch our website and newsletter for details.

Saturday and Sunday, March 2-3 – **Concert performance of *H.M.S. Pinafore***, directed by Ralph MacPhail, Jr., and Jeffrey Jones-Ragona. Time: Saturday 7:30 pm; Sunday 2 pm. Location: Worley Barton Theater at Brentwood Christian School.

Sunday, May 19, 2 pm – **“*Iolanthe's Fractured Fairy Tales*” Musicale.** 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. Location: Jewish Community Center, 7300 Hart Lane.

Thursday, June 13, through Sunday, June 23 – **Summer Grand Production: *Iolanthe***, Worley Barton Theater at Brentwood Christian School.

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The Wand'ring Minstrels of Gilbert & Sullivan Austin will make your concerts, school events or private parties entertaining and fun. Guaranteed to get the audience laughing and singing along to favorite Gilbert and Sullivan and Broadway musical numbers. Approved by AISD as contractors for public school performances.

www.gilbertsullivan.org for information.



“Curtain Up” on *Ruddygore*

Composer Frederick Clay introduced William S. Gilbert to Arthur Sullivan at the Gallery of Illustration, a small theatre in Regent Street, London, in 1870. Gilbert was collaborating with Clay on a revival of a short musical entertainment called *Ages Ago*, which they had written, composed, and originally staged the year before. The play featured five painted portraits that come to life in the middle of the show.

Seventeen years later, *Ruddygore; or, The Witch’s Curse* opened at the Savoy Theatre. By this time the Gilbert & Sullivan partnership, united by producer Richard D’Oyly Carte, was firmly established as the leading purveyor of musical theatrical entertainment in London and had an equally strong reputation throughout the English-speaking world. In fact, what would become regarded as the G&S masterpiece, *The Mikado*, was withdrawn from the Savoy stage while still playing to full houses to make way for the “Entirely New and Original Super-Natural Opera.”



Following such a tremendous hit as *The Mikado* was curse enough for the new work. But there were other problems. The title itself, in its original spelling, was not comfortable for Victorian lips, for “ruddy” sounded a lot like “bloody” (a corruption of “by Our Lady”), a word that was Just Not Used in polite society. The première performance ran long, some of the portraits stuck in their frames in Act Two, and the audience, while wildly appreciative of Act One and of the scene in which the ghosts of the dead Baronets of *Ruddygore* came to life, thought that bringing them back to life for the Act Two finale strained credulity.

The partners were dissatisfied too—with each other. Sullivan, who was hankering to compose grand opera—and light operas with “real human interest and probability”—complained privately that Gilbert’s plot was too artificial, and Gilbert wrote to a friend that Sullivan’s music for the ghost scene in Act Two was too grand-operatic and serious, “as though one inserted fifty lines of *Paradise Lost* into a farcical comedy.”

The tepid press reaction and that of the opening-night audience led the two men to sit down for some post-première alterations. They cut, re-wrote, and revised, but changing the title’s spelling to *Ruddigore* was one of the first steps. When someone asked Gilbert, “How is *Bloodygore* going?” the librettist replied, “It’s not *Bloodygore*—it’s *Ruddigore*!” When told, “Well, it’s the same thing,” Gilbert retorted, “It is certainly not! If I told you that I like your ruddy countenance, which I do, it is not the same as saying I like your bloody cheek, which I don’t!” (According to the lore, Gilbert also used two G-rated retorts concerning the offending title, threatening to rename the new show *Kensington Gore; or, Not So Good as “The Mikado”* or *Kensington Gore; or, Robin and Richard were Two Pretty Men*!)

One of the ironies of *Ruddigore* is that, despite its initial reception, the comic opera is usually ranked as a favorite by Savoyards who know all 14 of the Gilbert & Sullivan works. The reasons are probably the same ones that the partners gave for the “modified rapture” they had for their collaborator’s contributions to the work: Gilbert’s plot and Sullivan’s music.

Ruddigore was something of a change of pace for Gilbert. While the early collaborations with Sullivan made broader fun of “grand opera” than later ones, such spoofs (always brilliantly reinforced by Sullivan) were secondary to the topsy-turvy plots satirizing persons, institutions, and fads, the eye-pleasing sets and costumes, and of course the invariably compelling lyrics and music. But in *Ruddigore*, Gilbert, a man of the theatre, structured his libretto as a parody of the dominant form of dramaturgy of the first half of the nineteenth century in England: melodrama.

Melodrama (or “music-drama”) was already rather passé at the time *Ruddigore* was written. Melodramas were always plot-driven, with picturesque changes of scenery, coincidence, supernatural happenings, poetic justice, incidental music used throughout to enhance the emotional impact of scenes, and a gallery of stock characters used and reused with expected regularity and limitless creative variations. Its appeals to working class theatregoers in London were simple: the plots were exciting, and the playgoers always knew where they stood in terms of sympathy with the characters—or lack thereof. There were the brave, manly heroes, the pure-as-the-driven-snow heroines, the dastardly villains (usually aristocrats), the wronged maidens, the honest “jolly jack tar” sailors with nautical diction, the village outcasts. We’re familiar with most of these conventions today: we’ve all seen silent movies and staged “meller-drammers” such as *Curse You, Jack Dalton!* and *Only an Orphan Girl*. In fact, a good argument can be made that melodrama forms the foundation for much of what passes for “serious drama” on TV and in the movies today—to say nothing of paperback “romantic fiction.”

Trust Gilbert to topsy-turvy the form, however: Rose Maybud, the “virtuous heroine” of the piece, is determined to get what she wants, and is willing to settle for “the only one that’s left” for a lover after losing two other candidates. The virtuous hero, passing as a timid farmer, is actually a bad baronet in disguise. The villain commits his daily crime but then does a good deed that more than atones for it. The honest sailor listens to his heart’s dictates, especially when it dictates self-interest over promises to others. “But behold!” as Rose Maybud says, “I have said enough” about this gallery of characters—and discovering these delicious incongruities is part of the delight of *Ruddigore*.

Other delights include Gilbert’s catchy and at times moving lyrics (including one of his fastest), and Sullivan’s music, whether “grand-operatic,” romantic, or just plain high-spirited. The “madrigal” in the Act One finale is arguably one of the finest fruits of the entire collaboration, musically and lyrically. *Ruddigore* contains more dance than



most of the other Savoy operas, more theatrical send-up, and perhaps the most spectacular single scene of all when those bad baronets come alive and step forth from their frames.

Ruddigore ran at the Savoy for 288 performances. When we see the show today, it’s hard to believe it was initially considered a failure. After another of Gilbert’s acquaintances called *Ruddigore* just that, the librettist replied, “Well, it put 7,000 pounds into my pocket, and I could do with a few other such failures.”

—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 seventeenth summer production for GSA, 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. He is in the process of donating most of his Gilbert and Sullivan collection to the Lawrence and Lee Theatre Research Institute at Ohio State University (library.osu.edu/tri/ephemera). He and his wife Alice live in Bridgewater and treasure their Austin friendships!



Bill Hatcher
(Production Manager)

Bill has been a member of GSA since 1985 and has held several offices on the Board of Directors, including Treasurer, Vice-President, and President, and was named to the Society's Hall of Fame. He has been in the orchestra and on stage, appearing in *H.M.S. Pinafore*, *The Gondoliers*, and *The Pirates of Penzance*. Some years prior he played Charley in *Charley's Aunt* and was in *The Apple Tree*, both with the Temple Civic Theater, and was also in the TCT orchestra. A graduate of The University of Texas and member of the Longhorn Band, Bill had a 37-year career in data processing with the U.S. Veterans Administration. 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 five years in a row, for *Princess Ida*, *H.M.S. Pinafore*, *The Sorcerer*, *The Gondoliers*, and *The Pirates of Penzance*. Jeffrey serves as Director for other notable ensembles, and regularly performs with La Folliá Baroque Orchestra and the Texas Early Music Project. He is Director Emeritus of The Capital City Men's Chorus. This is Jeffrey's 26th production with the Society.



Monica Kurtz
(Stage Manager)

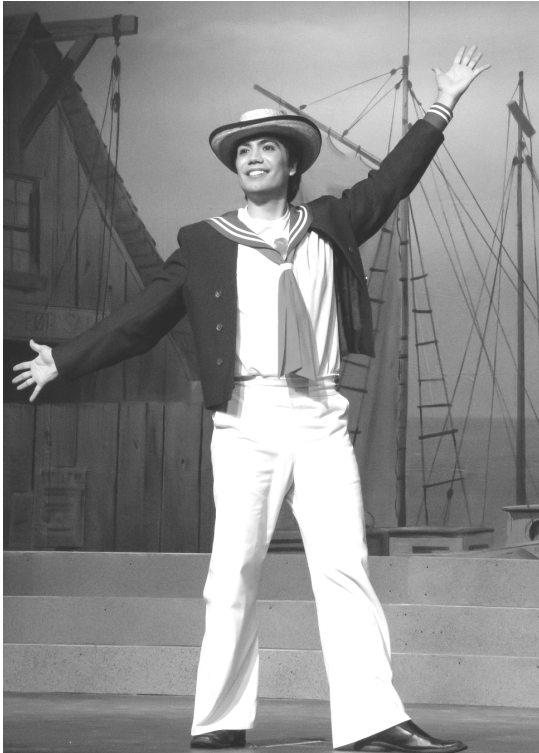
Monica has worked with GSA since 2005, and was inducted in the Society's Hall of Fame in 2016. She has been stage managing since 1990, when she began working at the Augsburg Community Theater, while stationed in Augsburg, Germany. Over the years, she has worked with a variety of theater companies in Colorado Springs, Colorado, and here in Austin. Monica received a B. Iden Payne Award for Outstanding Stage Management in 2017 for her work on *Agent Andromeda* with Sky Candy. Time away from theater is filled with a day job as an education 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)

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



Pam Fowler
(Costume Coordinator
and Make-Up Designer)

Pam is the office manager at Brentwood Oaks Church of Christ, just across the street from the theater. She has been sewing and designing since the seventh grade, and continues to do alterations as her "side job." This is her seventh 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 happy to be back for his sixth year with GSA. He has worked most recently with the Vortex Repertory and the Capital City Men's Chorus. Some favorite shows include *Princess Ida* and *Vampyress*.



Callie Stribling
(Second Assistant Stage Manager)

This is Callie's seventh show with Gilbert & Sullivan Austin since she joined the team for *Princess Ida* in 2013. Other credits include *H.M.S. Pinafore*, *The Sorcerer*, *The Pirates of Penzance*. She studied theatre at St. Edward's University, where she stage-managed several productions, and she continues to work with various companies around Austin. Many thanks to her incredible family for their love and support and to her G&S friends for always making these shows fun.



The Story of *Ruddigore*

Act I An early Baronet of Ruddigore burned a witch at the stake. She cursed him and all his line, dooming them to commit at least one crime a day, under penalty of dying in unspeakable agony. Dame Hannah narrates this legend to the Bridesmaids, gathered around the cottage of Rose Maybud, an attractive yet unwed young damsel. Robin Oakapple, a young farmer, is in love with Rose, but too bashful to declare his passion. We learn through Adam, his old retainer, that Robin is really Sir Ruthven (pronounced “Rivven”) Murgatroyd, the true Baronet of Ruddigore, who has fled from the Curse, leaving it, with the title and estates, to his younger brother, Despard. His foster-brother, Richard Dauntless, just returned from sea, also knows Robin’s true identity. Learning of the deadlock in Robin’s love-affair, Richard volunteers to woo Rose for Robin. On meeting Rose, however, he too falls in love with her, avows his love to her, and is accepted. But when Rose learns of Robin’s love for her, she promptly transfers her affections to him.

Enter Mad Margaret, who had been in love with the present bad baronet, Despard, who soon appears and reveals the depths of his infamy, but notes that he atones for every bad action by following it with a good one. Richard reveals to him that his brother, Sir Ruthven, is alive, masquerading as Robin Oakapple. Robin enters with his promised bride and the Bridesmaids to celebrate the nuptials. The wedding is rudely interrupted by the revelation that Robin is really the Bad Baronet. Rose promptly offers herself to Sir Despard, who declares that he, being no longer the Bad Baronet but a virtuous person, will be true to Mad Margaret. Rose, not at all abashed, once more turns to Richard, and a Dance ends the first act.

Act II The second act takes place in the Picture Gallery of Ruddigore Castle, where portraits of his ancestors look grimly down upon a sadly changed Robin. Richard and Rose dance in with the Bridesmaids to ask Robin’s consent to their marriage. They obtain it and depart. Robin makes an impassioned appeal to his ancestors to relieve him of having to commit a daily crime. Stepping down from their frames, and led by his uncle Roderic, they accuse him of evading the terms of the Curse, and order him to do something really wicked—carry off a maiden that very day. When he refuses, they give him a sample of the “agonies” they have the power to inflict, and he yields. The ancestors return to their frames, and Robin orders Adam to abduct a maiden—any maiden!

A reformed Despard and Margaret appear, soberly attired, and describe themselves as District Visitors engaged in charitable activities; they’ve come to implore Robin to forswear his wicked ways. He declares he will do so, and they leave. Adam enters with the “maiden” he was sent to abduct: she turns out to be the mature Dame Hannah, who proves so well able to protect herself that Robin has to call upon his uncle Roderic for help. Roderic steps down from his frame, and he is reunited with his old love, Hannah. Robin is dismissed, but soon returns, interrupting their reunion with a way to cancel the curse. Pointing out that, as a refusal to fulfill the terms of the Curse amounts to suicide, and as suicide is itself a crime, it follows that the Curse is inoperative! So Roderic must still be alive. Rose at once becomes the bride of a reformed Robin, Richard appropriates Zorah, and, with Hannah reunited with Roderic, all ends in general rejoicing.

Dramatis Personæ

Sir Roderic Murgatroyd (<i>the Twenty-First Baronet</i>)	Julius Young
Sir Ruthven Murgatroyd (<i>disguised as Robin Oakapple, a young farmer</i>)	Arthur DiBianca
Sir Despard Murgatroyd (<i>of Ruddigore, a Wicked Baronet</i>)	Sam Johnson
Richard Dauntless (<i>Robin's foster-brother, a Man-o'-war's-man</i>)	Danny Castillo
Old Adam Goodheart (<i>Robin's Faithful Servant</i>)	Reagan Murdock
Rose Maybud (<i>a Village Maiden</i>)	Corinna Browning
Mad Margaret	Shelby Schisler
Dame Hannah (<i>Rose's Aunt</i>)	Patricia Combs
Zorah (<i>a Professional Bridesmaid</i>)	Abigail Adams
Ruth (<i>a Professional Bridesmaid</i>)	Sarah Manna

Chorus of Professional Bridesmaids, Bucks & Blades, & Ancestors

**Brenham Adams, Bethany Ammon, Bonnie Bogovich,
Hannah Cooper, Garrett Cordes, Andy Fleming, Chantal Freeman,
Leann Fryer, Rosa Mondragon Harris, Jake Jacobsen, Janette Jones,
David Kaufman, Mark Long, Ellie Mellen, Jim Newsome, Iona Olive,
Alexandra Roubinek, Amy Selby, Ian Stilwell, Jay Young**

Musical Numbers

Overture.....The Orchestra

ACT I

The Fishing Village of Rederring, in Cornwall

“Fair is Rose”	Bridesmaids and Zorah
“Sir Rupert Murgatroyd”	Hannah and Chorus
“If somebody there chanced to be”	Rose
“I know a youth”	Robin and Rose
“From the briny sea”	Bridesmaids and Richard

Musical Numbers (continued)

Hornpipe	The Orchestra
“My boy, you may take it from me”	Robin with Richard
“The battle’s roar is over”	Richard and Rose
“If well his suit has sped”	Bridesmaids
“In sailing o’er life’s ocean wide”	Rose, Richard, and Robin
“Cheerily carols the lark”	Margaret
“Welcome, gentry”	Bridesmaids and Men’s Chorus
“Oh, why am I moody and sad?”	Sir Despard and Chorus
“You understand?”	Richard and Sir Despard
“Hail the bride” (<i>Finale of Act I</i>)	Ensemble

INTERMISSION

ACT II

The Picture Gallery in Ruddigore Castle

“I once was as meek”	Robin and Adam
“Happily coupled are we”	Richard, Rose, and Bridesmaids
“In bygone days”	Rose with Bridesmaids, Robin, and Richard
“Painted emblems of a race”	Ancestors, Robin, and Sir Roderic
“When the night wind howls”	Sir Roderic and Ancestors
“He yields!”	Ancestors
“I once was a very abandoned person”	Despard and Margaret
“My eyes are fully open”	Robin, Despard, and Margaret
Melodrama	The Orchestra
“There grew a little flower”	Hannah with Sir Roderic
“When a man has been a naughty baronet” (<i>Finale of Act II</i>)	Ensemble

The Principals



Julius Young

(Sir Roderic Murgatroyd)

Julius joined GSA in 2014 as the Boatswain's Mate in *H.M.S. Pinafore*, then played Dr. Daly the following year in *The Sorcerer* and Cox in Burnand and Sullivan's farce *Cox & Box* in 2017. He was introduced to G&S with the role of the Judge in Southwestern's performance of *Trial by Jury*. Other comic roles include Belcore in *L'Elisir d'amore* and Guglielmo in *Così fan tutte*. Julius is a member of the Austin Saengerrunde, a 139-year-old club dedicated to German singing in Austin. Whether onstage or at the table, Julius is happy to share in Austin's music.



Arthur DiBianca

(Sir Ruthven Murgatroyd)

Arthur DiBianca has appeared in many productions with GSA since 1994. Most recently he has played J.W. Wells in *The Sorcerer* (2015), Don Alhambra in *The Gondoliers* (2016), and Major-General Stanley in *The Pirates of Penzance* (2017). He is also a clarinetist with the Austin Philharmonic and the St. Edward's University Orchestra.



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Sam Johnson

(Sir Despard Murgatroyd)

Last year Sam earned a B. Iden Payne Award nomination for his performance as the Pirate King in *The Pirates of Penzance*. *Pirates* was also his first GSA summer production in 1996, in the role of Samuel. He also appeared in *The Yeomen of the Guard* (Sergeant Meryll), *H.M.S. Pinafore* (the Boatswain's Mate), and *The Mikado* twice, including the role of Pooh-Bah in 2005. 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.

The Principals



Danny Castillo
(Richard Dauntless)

Danny is an Austin based tenor, voice teacher, and church musician. Recent performances include Verdi's *La traviata* with the Austin Opera Chorus, Frederic in *The Pirates of Penzance* with GSA, and Blanche in Liam Wade's *The Stranger The Better* with One Ounce Opera. Mr. Castillo received a Master of Music degree from the University of Texas in 2016 under the direction of David Small and a Bachelor of Music degree from Texas A&M University Kingsville in 2013 under the direction of Dr. Melinda Brou. Mr. Castillo is currently a voice teacher at Hopewell Middle School in Round Rock and a section leader for the St. Mark's Episcopal Church Choir. For more information, visit www.dannycastillotenor.com



Reagan Murdock
(Old Adam Goodheart)

Reagan Murdock is thrilled to be a part of his first production with Gilbert & Sullivan Austin. He is a music and theater student at the University of Texas, where he has performed several roles, including Professor Bhaer in *Little Women* (2016), Sarastro in *The Magic Flute* (2017), Collatinus in *The Rape of Lucretia* (2018), and Pistola in *Falstaff* (2018). He is also a voice actor, appearing in various commercials and video games, including *Smite* and *Paladins*. Reagan would like to thank his family for their continued support, his voice teacher Nikita Storojev, and his wife Tatiana, and the cast and crew that made this show possible!



Corinna Browning
(Rose Maybud)

Corinna Browning is an actor, singer, and visual artist from Channing, Texas. Previous credits: *The Seagull* (Austin Shakespeare), *Much Ado About Nothing* (Austin Shakespeare), *Apocalypse* (Bottle Alley Theatre Co., Bottle Award recipient), *The Best Little Whorehouse in Texas* (TexArts), *Always a Bridesmaid* (Georgetown Playhouse), *Richard III* (Last Act Theatre Co.), *Sunny Side Up* (Cabernet Cabaret), *Present Laughter* (Austin Shakespeare), and *The Gondoliers* (Gilbert & Sullivan Austin, B. Iden Payne nominee). Corinna holds a Bachelor of Arts in Theatre from Wayland Baptist University and a Masters of Music in Vocal Performance from West Texas A&M University. Love to Nathan for his patient support and constant good humor.



The Principals



Shelby Schisler
(Mad Margaret)

Shelby Schisler is thrilled to make her debut with GSA. She has performed in numerous productions in the Austin area. The most recent roles include Liz in *Chicago* at City Theatre, Logainne in *The 25th Annual Putnam County Spelling Bee* at Sam Bass Theatre, and Antonia in *Man of La Mancha* at the Georgetown Palace Theater. Previously, she graduated from The University of Arkansas where she trained vocally with Janice Yoes and studied Meisner Technique under Amy Herzberg and Bob Ford. Shelby teaches voice and acting lessons from her home studio, and also teaches musical theatre classes and choreographs for local musicals. She thanks her family and husband Joel for their endless love and support.



Patricia Combs
(Dame Hannah)

Patricia Combs, mezzo-soprano, is thrilled to be cast in her twelfth 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 and Ruth in *The Pirates of Penzance*, and Dame Hannah in *Ruddigore*. Her first G&S role was as Ruth in the UT-El Paso production of *The Pirates of Penzance*. She is thrilled to be taking on Dame Hannah again. Patricia is an active member of the Austin Opera Chorus and One Ounce Opera.



Austin Chamber Ensemble *Thirty-Eighth Season - 2018-19*

A Haunted Evening – Friday, Oct. 19, 7:30 pm at Houston-Tillotson University (free community outreach concert) and Saturday, Oct. 20, 7:30 pm, First Presbyterian Church (FPC), 8001 Mesa Drive; features Austin area artists June Julian, Katherine Altobello, Jeffrey Jones-Ragona, Stephen Burnaman, and Martha Mortensen Ahern performing selections for the season from Opera, Musical Theater, and Classical four-hand repertoire

Lone Wild Wolf – Saturday, Jan. 19, 7:30 pm at FPC; Sunday, Jan. 20, 3 pm at a private home; Pianist, Patryce King presents a program titled 'Lone Wild Wolf' to highlight the January Full Moon of 2019. Marti Mortensen Ahern will join Ms. King to perform The Poulenc Sonata for four hands. Expect to hear a mostly Solo Piano program featuring the wild side of Beethoven, Ginastera, and MORE.

Appalachian Waltz, Bolling, and More – Friday, March 1, and Saturday, March 2, both at 7:30, FPC; features James Anderson on violin/fiddle, Martha Mortensen Ahern on piano, Phil Spencer on bass and drums, Brennan Howell on drums, and Karla Hamelin on cello

*For more information or to purchase tickets, visit
austinchamberensemble.org in September, 2018*

The Principals



Abigail Adams
(Zorah)

Abigail Adams, originally from Hockessin, Delaware, makes her GSA debut in *Ruddigore*, having enjoyed participating in many Gilbert and Sullivan productions while studying for a master's degree in medieval literature in England. Her favorite roles included Edith (*The Pirates of Penzance*), Lady Angela (*Patience*), Princess Ida (*Princess Ida*), and Constance (*The Sorcerer*). She is a doctoral student in the English department at the University of Texas and sings as a choral scholar with the choir of St. Martin's Lutheran Church.



Sarah Manna
(Ruth)

Sarah Manna is delighted to perform in *Ruddigore*! Previous roles in GSA productions include Guilia in *The Gondoliers*, Isabel in *The Pirates of Penzance*, a bridesmaid in *Trial By Jury*, and various roles in musicales. Special thanks to the cast and crew for making this performance experience such a special one!



The Chorus



Brenham Adams

Graduating in 2015 from The University of Texas at Austin with a Bachelor of Music in Performance, Brenham has performed with many ensembles around Austin. This year, he has performed with Local Opera Local Artists in their production of *La Clemenza di Tito*, as well as with Austin Opera in *La traviata*. In 2017, Brenham performed Jack in Lakeway Players' production of *Into the Woods*. Past performances include chorus work in *La fille du régiment*, *Der fliegende Holländer*, *Of Mice and Men*, *Aïda*, *Madama Butterfly*, and *Die Fledermaus*, and the roles Dater 22 in *Speed Dating Tonight* and Creonte in *Orontea*.



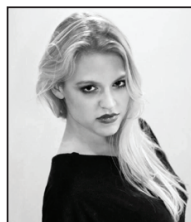
Bethany Ammon

Mezzo-soprano and voice teacher Bethany Ammon is delighted to perform with GSA. A native Mississippian, Bethany spent the past 6 years teaching and performing in New York City following completion of her Master's degree in voice from Manhattan School of Music. Bethany holds her Bachelor of Arts in Music and French from the University of Southern Mississippi. She teaches at two schools in the Austin area in addition to singing with several ensembles. Previous opera and musical theater credits include *Suor Angelica* (La zia Principessa), *A Hand of Bridge* (Sally), *Carmen* (diction coach), *Ragtime* (Emma Goldman), *Company* (Sarah), and *West Side Story* (Graziella). Bethany looks forward to a recital and masterclass at Millsaps College in her hometown Jackson, Mississippi, this September.



Bonnie Bogovich

Bonnie Bogovich is a soprano/mezzo recently transplanted from Pittsburgh, PA. She is excited to be performing her first production with the GSA, together with her husband Jim Newsome. Bonnie performed regularly with the Pittsburgh Savoyards, Undercroft Opera, and co-founded three original opera productions: *Evenings in Quarantine: The Zombie Opera* and the video game/classical music hybrids *Super Smash Opera* and *Aria Kart*. A sound designer, composer, and voice actor, Bonnie's computer-made and face-made sounds can be found on educational and entertainment projects, and she speaks regularly at conferences and conventions. You can learn more about Bonnie and her projects at www.BlackCatBonifide.com



Hannah Cooper

Ms. Cooper is a graduate of Oklahoma City University, having studied musical theatre, vocal performance, and theatre. This is her second year with GSA after appearing in last year's *The Pirates of Penzance*. Other favorite credits include *Dialogues of the Carmelites* and *Chekhov Showcase* (Sonya). She enjoys working as a private voice teacher in both Eanes and Leander school districts as well as holding the position of Children's Choir Director at Central Presbyterian Church. She is also the founder/CEO of Music Makers Education. Moreover, Ms. Cooper recently acted as a Texas Music Educators Association competition judge for yet another consecutive year. She thanks her loved ones and all involved in the production for making this show possible!

The Chorus



Garrett Cordes

Garrett Cordes, the very portrait of a wandering tenor, is delighted to hail poetry with Gilbert & Sullivan Austin for the third time! Roles include pirates, ghost pirates, spectators, gentlemen, and orphans, but not often does he get to play a ghost gentleman as in *Ruddigore*. He has also sung in the Schola Cantorum at Saint Mary's Cathedral and Capital City Men's Chorus.



Andy Fleming (Chorus Master)

Having completed his MM in Vocal Performance at The University of Texas Butler School of Music, Andy continues to be involved in opera around Austin. Andy has performed roles with Gilbert & Sullivan Austin (*Trial by Jury*, *Cox and Box*, *The Zoo*), and even stepped into the pit for one performance of *The Gondoliers*. He has also performed with Spotlight on Opera (*Hansel and Gretel*, *Die Zauberflöte*, *Così fan tutte*), Opera Piccola (*Abduction from the Seraglio*), and One Ounce Opera (*There's Beauty in the Beast*, *Love After the Collapse of Civilization*, *Ho! Ho! Ho!*, *Problems*), and in the Austin Opera chorus.

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The Chorus



Chantal Freeman

Chantal Freeman is a lyric soprano, originally from Chicago, Illinois. Upon graduating with her Bachelor of Arts in Music and Theology from Fordham University, she relocated to Philadelphia to study with master teacher Antonio Conte Pugliese. While in Philadelphia, she performed as part of the Amici Opera Company, Main Line Opera Guild's Concert Series and as a studio artist at the Russian Opera Workshop. Currently, she is obtaining her Master's in Vocal Performance at the Butler School of Music at The University of Texas. This summer, Chantal will participate as a fellow in the Westminster Choir College's CoOPERative program. Additionally, this August, she will perform the role of Soprano in *La Voix Humaine* by Francis Poulenc at Chicago Summer Opera.



Leann Fryer

(Dance Captain)

Leann is marking her eighth show with GSA. She has also appeared in many shows with the Georgetown Palace Theater, including *Evita*, *Cabaret*, *Shrek the Musical*, and *Man of La Mancha*. Past roles include Chutney in *Legally Blonde the Musical*, Beth in *Little Women*, Ronnette in *Little Shop of Horrors*, and Diva in *Starmites*. She has previously also worked with Spotlight on Opera. Music and the stage have been a huge part of her life, and she's happy to keep it going with this wonderful group.



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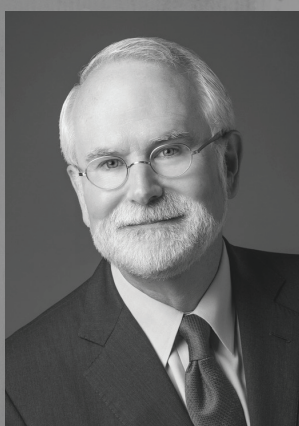
**Rosa Mondragon
Harris**

Rosa is delighted to be returning for her ninth production with GSA, where she most recently performed in *The Pirates of Penzance* and *Trial by Jury*. She has sung in the chorus for Spotlight on Opera and has been with the Austin Opera Chorus for seven years, most recently singing in *Carmen* and *La traviata*. She has sung with various choirs in Texas, New Mexico, Oregon, and Mexico and is 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.



Jake Jacobsen

Jake Jacobsen, baritone, is in his sixth production with GSA. He appeared as Samuel in 2017's production of *The Pirates of Penzance*, Antonio in *The Gondoliers* in 2016, and the Second Yeoman in *The Yeomen of the Guard* in 2010. He also performed in *Trial by Jury* earlier this year, as well as the 2011 production of *The Mikado*. In 2015, Jake received a Doctor of Musical Arts degree in Vocal Performance from The University of Texas. 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.



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The Chorus



Janette Jones

Most recently seen as the Counsel in *Trial by Jury*, Janette first fell in love with Gilbert & Sullivan while performing for three years with the Light Opera of Manhattan. Her favorite G&S roles there were Cousin Hebe, Pitti-Sing, Melissa, and Tessa. Since her return, she loves singing with the Wand'ring Minstrels and playing various roles for GSA. Among her favorites are Katisha, Ruth, Hebe, Lady Angela, Phoebe, and Mad Margaret. She received B. Iden Payne nominations for Buttercup, The Duchess of Plaza Toro, and Lady Jane with GSA, and for Agnes in *I Do, I Do* with Ken Johnson at the Hyde Park Theatre. She also loves writing crazy scripts for and directing the GSA Musicales.



David Kaufman

David is pleased to be with GSA again after debuting in *The Pirates of Penzance* last year. His longest musical career was as an amateur violist but in recent years he has focused on being a member and officer of A Cappella Texas, Austin's men's barbershop chorus. He may be the only person who has ever authored US patents, played pickup basketball with an NBA veteran, and won a blue ribbon for needlepoint at the county fair at age 7. A northeastern 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.



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The Chorus



Mark Long

Mark Long has been an Austin resident since 1974. This is his twelfth major production with Gilbert & Sullivan Austin and his second performance in *Ruddigore*. Mark has also sung in a number of other choral groups around town, including the Austin Lyric Opera Chorus, Chorus Austin, and Panoramic Voices.



Ellie Mellen

Ellie is excited to be back with GSA as a bridesmaid. She appeared in *Trial by Jury* and *The Pirates of Penzance*. She graduated with a Theatre degree from Jacksonville State University in Alabama and 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.



Jim Newsome

Jim Newsome is a bass recently transplanted from Pittsburgh, PA. He is excited to be performing his first production with GSA, together with his wife Bonnie Bogovich. In Pittsburgh, Jim performed regularly with the Pittsburgh Savoyards and with Undercroft Opera, and studied voice with Mary Beth Sederburg. He was also, and continues to be, part of Super Smash Opera—an increasingly distributed group that writes and performs video-game-themed operas. There he's played Master Hand in their eponymous show *Super Smash Opera*, and Bowser in its sequel *Aria Kart*. Jim works as a software engineer by day. You can find him online as sporksmith on Twitter, and playing video games poorly as sporksmith on twitch.tv



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The Chorus



Iona Olive

Iona grew up taking voice, piano, viola, and violin lessons from Austin's wonderful student and professional music teachers.

After and between completing her B.S. and M.S. in Petroleum Engineering at UT Austin, she taught physics and math at Central Texas high schools, and now works as a software engineer for a local startup. Iona has participated in many community music groups, including the Austin Civic Orchestra, the Central Texas Medical Orchestra, the St. Mark's Episcopal Church Choir, the Gillman Light Opera Orchestra, the Capital City Men's Chorus Christmas Orchestra, and the St. Edward's University Summer Orchestra. This is Iona's second GSA production as a singer, after several productions spent in the pit as a violist.



Alexandra Roubinek

Alexandra Roubinek is thrilled to be appearing on stage in her first professional show, *Ruddigore!* She graduated from The

University of Texas in 2017 with a B.A. in music emphasizing recording arts and arts administration. Her main artistic endeavors include dressing up as particular princesses for Princess & Co. – Texas Parties, participating in Musical Improv at Merlin Works Theater, and writing her own musicals in between the day jobs. She wants to thank her friends and family for their never-ending support as she embraces the world of artistry. She knows she couldn't be luckier to have them.



The Chorus



Amy Selby

Soprano Amy Selby brings a fresh, bright sound and presence to the stage. This May, she debuted the role of Zerlina in Texas Concert Opera Collective's (TCOC's) inaugural production, *Don Giovanni*. Last November she performed Kevin March's "Songs of Remembrance and Resistance" where she "clearly felt the power of these women's stories and channeled it." In 2016, she created the role of a CrossFit hipster in OperaWorks' comic original production, and portrayed the role of Zipporah in LifeHouse Theatre's *Moses*. Earlier credits include Edith (*The Pirates of Penzance*), Adele (*Die Fledermaus*), and Pamina (*The Magic Flute*). Originally from St. Louis, she currently resides in Austin, where she sings with TCOC, One Ounce Opera, Gilbert & Sullivan Austin, and Austin Opera. For more information, please visit www.amyselby.com



Ian Stilwell

Ian is thrilled to be in his sixth production with GSA. A local actor from a young age and graduate of St. Edward's Theater Arts program, he hopes to continue acting in Austin for years to come. Ian works in public education and hopes to continue to use his theater and music skills to educate. Ian would like to thank his family and friends for supporting him over the years.



Jay Young

Originally from Kansas City, Jay has lived in Austin the past 26 years and is happy to call it home. This is his sixteenth production with Gilbert & Sullivan Austin. Other performance credits include singing for the chorus in several of Austin Opera's productions and a performer in several of Trouble Puppet Theatre's productions, including *Wars of Heaven: Smackdown* and *Moby Dick*. He holds a Bachelor's in Music Education from Texas State and a Master's in Information Studies from The University of Texas. As always, he is proud to be part of this company, and hopes you enjoy the show!



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