

# GILBERT & SULLIVAN

SOCIETY OF AUSTIN

APRIL 2004 NEWSLETTER

## News of The Society

Larry Shepley • Past President

**Reba Gillman**, who is the Editor of this Newsletter, is involved with **Len**, her husband, who is recovering from surgery — he is doing quite well, I'm glad to say. I've agreed to edit this month's edition, and I'm happy that she'll soon be on the job again. Watch for her report on our *Gala Birthday Party for Frederic*, which took place on Leap Day, February 29, 2004, under the inspired directorship of **Holton Harrison Johnson**.

Auditions were held the weekend of March 6 for *The Gondoliers*, and a fabulous cast has been selected:

Stage Director: **Christi Moore**      Music Director: **Jeffrey Jones-Ragona**  
Production Manager: **Natalie George**      Set Designer: **Leilah Stewart**

The Duke of Plaza-Toro (*A Grandee of Spain*): **Oliver Worthington**  
Luiz (*his Attendant*): **Cameron Schutza**  
Don Alhambra del Bolero (*the Grand Inquisitor*): **Russell Gregory**  
*Venetian Gondoliers*:

Marco Palmieri: **Garrett Maddox**  
Giuseppe Palmieri: **Joe David**  
Antonio: **Trey Deasone**  
Francesco: **Sean Arnold**  
Giorgio: **Adolph Wettgrove**  
Annibale: **Kert Peterson**

The Duchess of Plaza-Toro: **Rebecca Stidolph**  
Casilda (*her Daughter*): **Jeanette Franz**  
*Contadine*:

Gianetta: **Claire Vangelisti**  
Tessa: **Kristina Horacek**  
Fiametta: **Jennifer Sublett**  
Vittoria: **Patricia Combs**  
Giulia: **Rema Garrison**

Inez (*the King's Foster-mother*): **Melody Long**

*Chorus of Gondoliers and Contadine, Men-at-Arms, Heralds, and Pages:*  
**Nancy Arnold, Stephanie Blackwood, Christopher Cates, Eshe Cole, Andy Fleming, Amy Kelley, Monika Matthes, Randall McIntyre, Emma McNairy, Amanda Shelton, Justin Travis**

Note: **Janette Jones**, who was going to serve as Stage Director, is busy helping her parents and had to bow out.



Many thanks to **Kathy Byers**, who had previously designed our delightful Yeoman logo (which appears on the address page), for this somewhat saucy drawing of the Duke and a Gondolier.

## Elderhostel

**Rafe MacPhail**, who can be counted on to be entertaining and insightful, will be running two Elderhostel programs this summer at Ivoryton, Connecticut. The program on 11–16 July 2004 will be *The Pirates Of Penzance*. The program on 25–30 July 2004 will be *Pira-Mika-Fore: The Big Three*. For further information, visit the Elderhostel website at [elderhostel.org](http://elderhostel.org) and search on "Ivoryton" — or telephone Elderhostel toll-free at 1-877-426-8056. Our Past President, Larry Shepley, is looking forward to participating in the Pira-Mika-Fore program.

## Our Next Musicale

Monday May 3, 2004

Place and Program to be Announced  
(There will not be a Musicale in April.)

## Our Next Board Meeting

Monday April 5, 2004, 7:00 pm  
At Paula Tyler's home

## The Gondoliers

or, The King of Barataria

June 17 – July 3, 2004

R.L. Davis Auditorium, Texas School for the Deaf, 1102 S. Congress Ave.

# The Gilbert & Sullivan Society of Austin

The Society holds non-profit status under 501(c)(3) of the IRS code. We are pleased to receive funding from the City of Austin under the auspices of the Austin Arts Commission and to be supported by a grant from the Texas commission on the Arts.



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Layout Larry Shepley

Web site: [www.gilbertsullivan.org](http://www.gilbertsullivan.org)  
E-mail: [info@gilbertsullivan.org](mailto:info@gilbertsullivan.org)  
Phone: (512) 472-4772 [472-GSSA]

## Member of the Month

Starting now, we will announce a "member of the month" (randomly selected) in each newsletter. All dues-paying members are eligible. The member of the month is entitled to contact our office and order one free piece of merchandise: a video, CD, Society History, T-shirt, or mug. This month's Member of the Month is

### THE DiTRAGLIA FAMILY

Congratulations! We value your membership! Please see our web site

[www.gilbertsullivan.org](http://www.gilbertsullivan.org)  
for a list of what's available, choose your prize, and we'll mail it to you.

Some notes on *The Gondoliers* (with quotations from *The Complete Annotated Gilbert & Sullivan*, Introduced and edited by Ian Bradley, Oxford Univ. Press, 1996): This opera, the last of the great G&S works, "was not conceived in the most auspicious circumstances." *The Yeomen of the Guard* had not been as successful as previous, lighter works, and when Gilbert urged collaboration on another comic opera, Sullivan replied (1889):

"I have lost the liking for comic opera and entertain very great doubts about my power of doing it. ... I have lost the necessary nerve for it.... The types used over and over again... the Grossmith part, the middle-aged woman with fading charms, cannot again be clothed with music by me."

A "lively correspondence" ensued, with a result which is one of the pair's most musical and witty pieces. The two operas which followed, *Utopia Limited* and *The Grand Duke*, showed that they had reached a stopping point (although both have brilliant parts), but Bradley says, "In some ways *The Gondoliers* stands as the supreme achievement of the distinct yet united talents of Gilbert and Sullivan. The libretto manages to pack a considerable satirical punch without being either heavy-handed or overtly silly. It also enabled Sullivan to achieve his object of making his music more dominant than it had been in earlier works." And, I might add, *The Gondoliers* is a lot of just plain fun.

Larry Shepley • Past President



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