

The GILBERT & SULLIVAN

JANUARY 2012 NEWSLETTER

SOCIETY OF AUSTIN

PRESIDENT'S MESSAGE

by Libby Weed



Do mark your calendar for Sunday, January 15, at 3:00 p.m. at Genesis Presbyterian Church fellowship hall for our annual business meeting. We need as many dues-paid members as possible to come to this important meeting—and I think I can promise you'll enjoy being there.

The business segment of the meeting, as always, will be brief but important. We will hear a report from Treasurer **Dave Wieckowski** on our financial and business situation and a report from **Bill Hatcher** on our upcoming production of *Patience*. Then we will elect our Board of Directors for 2012. The nominating committee has prepared a slate of nominees listed in the next column. You will note that we still have one opening on the slate, and we will be most happy to hear from an active member who is interested in getting involved with the work of the board. We will also accept nominations from the floor at the meeting.

Of course we would never meet just for business! Following this brief session, all the men will join in a *Mikado* chorus and the women in a *Pirates* chorus. Then we will sing some lovely music from *Patience* before hailing poetry and pressing to the banquet.

You know we're not about to have a gathering without good food, so bring some of your best munchies and prepare to enjoy a festive and important gathering.

Come and help us run the Society!

Libby Weed



"In a contemplative fashion" -- see page 2

Annual Meeting and Elections

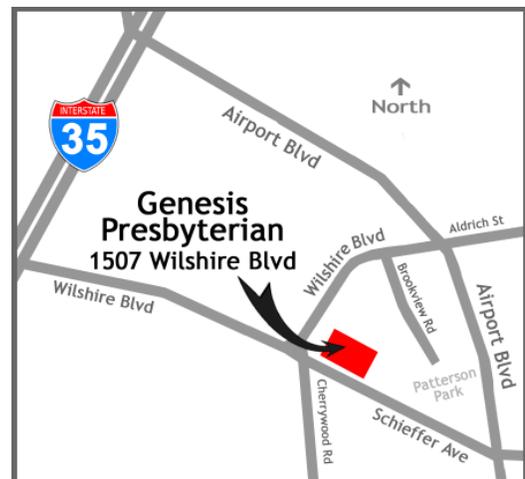
Our Society will elect a Board of Directors for the calendar year 2012 at our Annual Meeting on Sunday, January 15, at 3 pm. **Please come** to this important gathering in the Fellowship Hall of Genesis Presbyterian Church, 1507 Wilshire Boulevard.

The Nominating Committee, consisting of **Enid Hallock**, **Reba Gillman**, and **David Fontenot**, has provided the following list of nominees for the 12-member 2012 GSSA Board of Directors:

Chris Buggé	Roberta Long
Janet Forman	Michael Meigs
Reba Gillman	Robert L. Schneider
Pat Hobbs	Libby Weed
Leonard Johnson	Dave Wieckowski
David Little	

Note that one position has not yet been filled. Additional nominations will be accepted from the floor; self-nomination is permitted. (Of course, nominees must be members.) Each paid-up member is entitled to a number of votes equal to the number of Directors to be elected, but is not permitted to vote more than once for a given candidate. The candidates receiving the most votes are elected. In accordance with our by-laws, officers are elected by the Board during their first meeting after the Annual Meeting.

Following the election, we will join in singing some of the great G&S choruses, led by **Leonard Johnson**. As always, **please** bring munchies to share!



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Stars from the G&S Chorus

by Reba Gillman

On Sunday afternoon, November 6, 120 happy people gathered in Saint Matthew's Episcopal Church to enjoy the talents of some of the excellent and aspiring members of the chorus of our June production of *The Mikado*. Our musical director, **Jeffrey Jones-Ragona**, recommended **Kate Clark**, **Tai Collins**, **Zendel Hernandez**, **John Hooker**, **Daytha Hulion**, **Jake Jacobsen**, **Karlyn McCutchan**, and **Jennifer Tucker**. They are all trained singers who have worked seriously to perform in operas and musical shows, and were delighted to be invited to show us what they could do. The chief accompanist was **Brett Bachus**, whom we have met before in his Bachus Conservatory and Bachus Center for the Performing Arts. **Jestin Pieper** accompanied one scene. He is working on a master's degree in Music at the University of Texas, studying piano with Anton Nel. Our President **Libby Weed** and **Janette Jones** (recently seen as Katisha in *The Mikado*) worked with the singers and produced the show, in two sections. Libby presided, giving delightful short bios for each singer, and introducing each song with pertinent information.

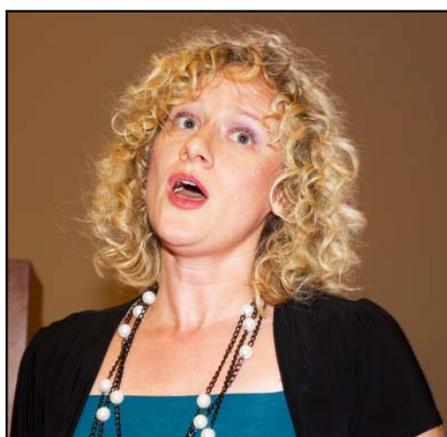
The first section, "Varied Repertoire," provided an interesting mix of different kinds of music, some of it very familiar to any voice student. Each performer selected a favorite work to sing, from grand opera and classical art song to Broadway hit. Karlyn McCutchan sweetly sang Mozart's exultant "Alleluia," and John Hooker sang Scarlatti's "Sento nel core." Zendel Hernandez brought the excitement and drama of opera, singing Santuzza's aria, "Voi lo sapete o mamma" from *Cavalleria Rusticana* by Mascagni. But then, in a complete change of atmosphere, Tai Collins gently sang "Come again, sweet love" by the early English composer John Dowland (published in 1597), accompanying himself on the guitar – a fitting substitute for the original lute. What an interesting predecessor to the world of Gilbert and Sullivan! Back to now – Broadway – as Kate Clark sang her "perfect song," "Something wonderful" from *The King and I* by Rodgers and Hammerstein. Jennifer Tucker sang "Light in the Piazza" from a show of the same name by Guettel (totally unknown to me, I must confess). And finally, Daytha Hulion sang a Musetta aria, "Quando m'en vo" from Puccini's *La Boheme*.

After a short intermission we gathered again to enjoy the "G&S Repertoire." Karlyn, Zendel, John, and Jake Jacobsen gave us a vigorous and humorous quartet from *The Gondoliers*, "In a contemplative fashion." The humor results as their effort to discuss a problem calmly turns into a musical brawl. This welcome scene of musical interaction was followed by two solos. Karlyn sang Josephine's big aria from *H.M.S. Pinafore*, "The hours creep on apace," and Zendel sang the opening aria, "When maiden loves" from *The Yeomen of the Guard*. Tai, John and Jake then presented themselves as gentlemen disguised as maidens, singing "I am a maiden" from *Princess Ida*, as they attempt to gain entrance to the castle where Princess Ida now lives in a university for women only. This is a very funny scene from an opera most of us do not know well, and some do not know at all. Next another solo: Jennifer Tucker, as Patience, sang "I cannot tell what this love may be" from *Patience*. Then suddenly more action – Tai sang Frederic's "Oh, is there not one maiden breast" from *The Pirates of Penzance*, as Jestin Pieper, a new and fiery accompanist, sprang to the piano. Tai's talents shine at whatever level he chooses to use them. Daytha as Mabel, responded to Frederic with the amazing coloratura aria, "Poor wand'ring one." Calm returned: Brett came back to the piano, and Kate and John sang "Stay, Frederic, stay." But then, another aspect of that opera – Jake stepped forward confidently to sing "I am the very model of a modern Major-General." And he did it very well, every word came up right, all the proper pauses to think of the rhyme for the next line – he seemed like an old pro.

Jake then returned as the Pirate King to sing the lead-in phrases so that all, audience as well as performers, could rise and sing, "Hail, Poetry." After that, "To the banquet we press," and then off to eat and drink and make merry as the ending to a very fine afternoon.

photos in this issue courtesy Steve Schwartzman

see more at gilbertsullivan.austin.smugmug.com



Daytha Hulion



Jennifer Tucker



"Stay, Frederic, stay"

MEMBERSHIP FORM

We encourage you to join our Society. If you are a member, please check your membership renewal on the top of the mailing label. If expired or near expiration, your membership needs to be updated! To correct your address, renew your membership, or become a member, complete this form, and mail it to us with your check, payable to "GSSA," or call to join (512) 472-4772 (GSSA).

Please check a membership category:

- Individual** (\$20-\$29)
- Family/Group** (\$30-\$49)
- Patron** (\$50-\$99)
- Grand Duke or Duchess** (\$100-\$249)
- Major General** (\$250-\$499)
- Pooh-Bah** (\$500-\$999)
- Pirate King** (\$1000-\$2499)
- Savoyard** (\$2500 & up)

Name _____
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I'd like to volunteer. I'm interested in:

We are proud to list our members in our programs, but if you would prefer NOT to be listed in our programs, please check here:



“Short Article by Rafe on *Patience*”

by Ralph MacPhail, Jr.

My title comes from Sue’s “Newsletter Schedule.” She wants it short, so I’m going to pass the buck, with your cooperation, and make this something of a take-home quiz. (Each of

these questions could be the subject for a long article.) Your copy of the libretto or the score will be helpful for some of the questions, or, if they’re not handy, surf over to <http://math.boisestate.edu/gas/patience/html/index.html> for a copy of the libretto. (The *Patience* page itself at the Archive may also be helpful.)

1. During its original run in 1881, Richard D’Oyly Carte transferred *Patience* from London’s Opéra Comique to a new theatre built especially for the Gilbert & Sullivan productions. What is the name of this theatre? What distinguished it at the time from any other public building in the world? What policies did D’Oyly Carte adopt that made the theatrical experience more pleasant (and less expensive) for his patrons? Even though *Patience* might be legitimately called the first [???] Opera (named after the theatre), *Iolanthe* might more legitimately called the “first” of these operas. Why?

2. In the original production, the aesthetic poet Bunthorne was made

up and costumed with elements reflecting a well-known painter and a well-known poet. Name the artist and the poet and discuss how they were represented in Bunthorne’s appearance.

3. Archibald Grosvenor, another poet in *Patience*, reads two of his poems (“Gentle Jane” and “Teasing Tom”) to the maidens in Act II. Which Victorian poet was his (or Gilbert’s) “model” for these verses: Lewis Carroll, Oscar Wilde, Algernon Swinburne, or Coventry Patmore? Support your answer.

4. Bunthorne’s poem in Act I, “Oh, Hollow! Hollow! Hollow!” is *not* a hunting song. In fact, it might be regarded as a rather (for Gilbert in the Savoy operas) scatological poem! What supports this analysis? How does Angela’s enthusiastic appraisal of the poem after its recitation relate to the images in the verse? Do you think Gilbert was pushing the envelope of propriety with Angela’s comment? Discuss.

5. A seldom appreciated and surprising theme runs through *Patience* equating love with pain. This theme is not as graphically expressed as it is in what I understand is an extensive body of underground Victorian literature—but it’s hard to deny that it’s in the libretto. Cite examples.

Good luck!

Finished! At last! Finished!

(And exactly 399 words, Sue.)



Tai Collins



accompanists Brett Bachus and Justin Pieper



“I am a maiden”



JANUARY 2012

Top line of mailing label is date when your membership expires.

**Annual Business Meeting
 & Sing-Along**
 Board of Directors Election
 & Classic G&S choruses
Sunday - January 15th - 3 pm
Genesis Presbyterian • 1507 Wilshire Blvd.

See details on page 1!

Send Us Your News!

The next newsletter should arrive in mid-February; the deadline for submissions is January 23. Please send your news to news@gilbertsullivan.org. Thanks!

- Coming Events**
- January 15 Annual Meeting (see p. 1)
 - February 26 Happy Birthday, Frederic! musicale
 - March 3-4 *Patience* auditions
 - May 13 *Patience* preview musicale
 - June 7-17 *Patience* summer production

**Armstrong
 Moving & Storage**

is the official moving and storage company of The Gilbert & Sullivan Society of Austin. Many thanks, Armstrong!

The Gilbert & Sullivan Society of Austin

Since 1976, we have been spreading the joys of G&S through

- Annual Grand Productions**
- Educational/Community Outreach**
- Musicales**
- Musical Scholarships**
- Newsletters**
- Holiday Season Shows**

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The Society holds nonprofit status under 501(c)(3) of the IRS code.

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 Music Director

Ralph MacPhail, Jr.
Jeffrey Jones-Ragona

Board of Directors

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Dave Wieckowski
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