

# The GONDOLIERS



## ABOUT THE ASSISTANT DIRECTOR

BOB KUSNETZ is making his debut in Austin theatre, but is no stranger to the backstage area. At Duke University, Bob worked on over 30 productions for several theatre groups. He served as President of Duke Players (the only Biomedical Engineer to hold the position!), was a member of the Drama Dept., and was Director of the Studio Theatre Program. He also served as theatre manager and technical director of the Duke University Opera Ensemble for four years. Bob has been involved in a number of world premiers including serving as technical director and co-producer of Woody Allen's *G-d*, and sound designer for Wallace Fowlie's new translation of *The Imaginary Invalid*. No stranger to Gilbert and Sullivan, Bob served three years as assistant stage manager for the Durham Savoyards. Outside North Carolina, he has worked at the Kaplan Theatre in Houston and in summer stock in Cincinnati. Recently Bob completed his graduate work, and then taught computer theory and design courses at Texas A&M University. He currently works for IBM and enjoys swimming in natural springs, bicycling, and reading and writing poetry.



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Thank you to all of our contributors for your support. Unfortunately, space does not allow us to mention by name those who have given amounts under \$25, but we know you care and your support has not gone unnoticed.

A special thanks to Yann Mellet, Architect.

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## FROM THE DIRECTOR

For a work which has long been considered a classic of Gilbert and Sullivan's mature years, ranking alongside *Yeomen of the Guard* as among the most broadly realized in the collaborators' repertoire, *The Gondoliers* endured a particularly difficult birth. During the entire creative endeavor, Mr. Gilbert and Mr. Sullivan were on decidedly unfriendly terms. All communication between them was handled through letters sent the length of Europe, missives whose acrimonious nature was rivalled only by the beauty of the resulting score.

And what a score! Not one star-crossed couple but three! Not one but three comic characters (nobles, of course!) A Byzantine plot in which two radical Republicans discover that one of them is a king, but which one, which one? All stitched together with Gilbert's needle, which punctures noble and Republican alike, and blended into a whole by Sir Arthur's witty, romantic music.

The work abounds with typical Gilbertian plot twists, puns, and social commentary. The characters act with charming disregard for logic and common sense. Brilliant songs and rollicking dances carry the Gondolieri and their wives into more and more complicated tangles, leading inevitably to the expected surprise ending. The genius of Messrs. G & S lies in their ability to present such unrealistic events and still to make us aware how foolish and ridiculous we all may act in circumstances we think are significantly more "realistic."

So sit back, enjoy the music and the wit, and don't take it all too seriously. After all, it's all make believe, isn't it?

## ABOUT THE DIRECTOR

After spending much of the last eight years laboring in various Austin theatres, John McNeill has begun working for a living. He now sells personal computers at a local retailer and has directed this show in his spare time. This gave him ample opportunity to wonder when he would be able to clean his house and/or mow his lawn. John (or J. D. as he is known at work) took time last August to travel to New York City to compete in the first U. S. Open Crossword Puzzle Championships, where he came in fifth in the nation. He has sent his application in to this year's competition and expects to do even better this time.

## FROM THE MUSICAL DIRECTOR

*The Gondoliers* opened (not quite 100 years ago) to rave notices. It was called a second *Mikado*, and "no half-and-half affair, but a right-down regular" triumph. In Britain, *Gondoliers* has continued to rank behind only *Mikado* in popularity (among the G&S operas).

Remarkably, and regrettably, it is not well known in the United States, where *Pirates* and *Pinafore*, along with *Mikado*, hold sway.

Sullivan really let himself go in *The Gondoliers*. The music is pure joy and exuberance. The opening scene, almost twenty minutes of uninterrupted music, is a miniature masterpiece in itself.

Well, there are poignant moments too. Perhaps the most beautiful is the farewell scene at the close of Act I. Although Gianetta's verse ("Now, Marco dear") and Tessa's verse ("You'll lay your head") are metrically identical in the libretto, Sullivan creates differing structures for them, rhythmic as well as melodic and harmonic, so as to emphasize the contrast between Gianetta's admonishing and Tessa's pleading. It is one of the musical high points of the opera, though admittedly the full flavor of Sullivan's artistry is likely to go unnoticed by the casual listener (or performer).

Sullivan took full advantage of the 18th century Italian setting. The score includes passing references to several Italian dances, such as the siciliano, saltarello, and tarantella. (He even perpetrates a little pun, during Fiametta's opening song, when he puts in a so-called Neapolitan chord.) The song "I am a courtier" (and a preview by the violin in the overture) is a gavotte, a French dance of the period; I know of no lovelier gavotte written by anybody. Finally, Sullivan is unable to resist the G&S penchant for anachronism, which he celebrates by including a cachucha, a Spanish dance that was not invented until around 1836.

In transcribing Sullivan's score for our modest orchestra, I have attempted to remain faithful to the original spirit.

## ABOUT THE MUSICAL DIRECTOR

LEONARD GILLMAN (Musical Director and Conductor) is a Professor of Mathematics at the University of Texas and Treasurer of the Mathematical Association of America. Dr. Gillman held a fellowship in piano for five years at the Juilliard Graduate School, studying with James Friskin, the renowned pianist and Bach scholar. Other members of the piano faculty at the time — who constituted the juries each year — included the virtuoso pianist Josef Lhevinne; Carl Friedberg, who had studied with Brahms; and Alexander Siloti, a cousin of Rachmaninoff, who had been a pupil of Liszt and claimed to be his (illegitimate) son. (They had a mole in the same spot on their cheek.) Dr. Gillman's association with Gilbert & Sullivan includes being married to Reba for a long time, and two recent appearances with the Austin Gilbert & Sullivan Society — one as the Lord Chancellor in *Iolanthe*, and one as musical director and pianist for *Trial by Jury*.

Zachary Scott Theatre Center  
and  
The Austin Gilbert and Sullivan Society  
present

# THE GONDOLIERS

Book by W.S. Gilbert

Music by Arthur Sullivan

May 20 - June 5, 1983

Directed by  
JOHN MCNEILL

Set Design by  
JIM CARROCCIO

Lighting Design by  
JOHN MCNEILL

Musical Direction by  
LEONARD GILLMAN

Costume Design by  
SUZANNE KEELER

Hair Design by  
PHILLIP ROGERS

## CAST

Roles	Performer
Don Alhambra del Bolero .....	D. ALLEN LAWSHAE
The Duke of Plaza-Toro .....	JAMES C. KELLOGG
The Duchess of Plaza-Toro .....	ENID HALLOCK
Casilda, their daughter .....	KATHARINE B. SHIELDS
Luis, their attendant (May 20-27) .....	GREG HIGDON
Luis, their attendant (May 28, 28 Jun. 1-5) .....	JAMES V. ROBINSON
Marco Palmieri .....	BRUCE DOUGLAS
Giuseppe Palmieri .....	KEITH FELDHACKER
Gianetta .....	SHERRIE LYNN CARMAN
Tessa .....	MARILYN J. PIERCE
Inez, the King's Foster-Mother .....	JOANNE C. RHODES
Annibale .....	LOEL GRABER
Antonio .....	LARRY WALDRUP
Fiametta .....	SONDRA STINSON
Francesco .....	CHARLES VANDERVOORT
Giorgio .....	FRANK DELVY
Giulia .....	SHARON BEEHLER
Vittoria .....	DOROTHY ALLEN
Chorus of Contadine & Gondolieri .....	SUE RICKET CALDWELL, REBA GILLMAN, WILLIAM H. HOLLOWAY, BRUCE MILLIGAN, JOHN A. ROQUET, ROSEMARY RUSSELL-VINES, CAROLE SMITH, ELIZABETH VICKERS, JERRY YOUNG

## ORCHESTRA

LEONARD GILLMAN .....	Conductor
KAREN CONLEY (May 22, 28, June 1, 2, 3, 5) .....	Violin
JUDY PALAC (May 20, 21, 25, 26, 29, June 4) .....	Violin
MARTHA MACDONALD .....	Clarinet and Flute
BARBARA NORTON (May 22) .....	Flute
DOUGLAS KIRK .....	Horn
SIDNEY WRIGHT .....	Piano

*The operetta takes place in Venice in 1750,  
and on the island of Barataria three months afterward.*

There will be one fifteen minute intermission.

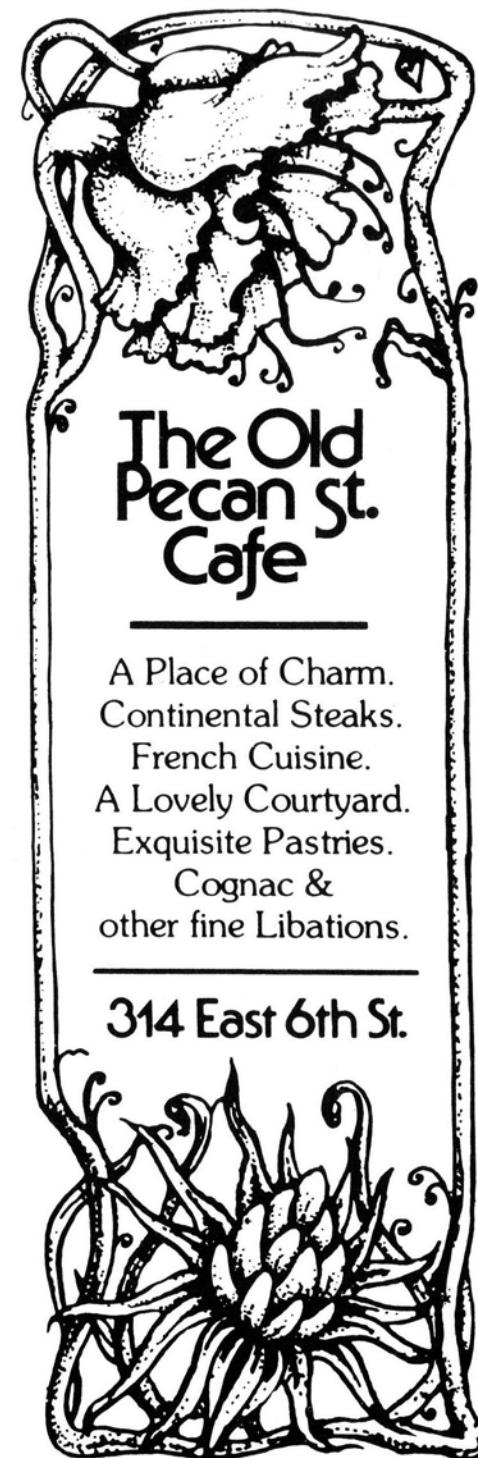
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JIM CARROCCIO

Scenic Artist

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## THE MUSIC OF THE GONDOLIERS

### ACT I

1. *List and learn; etc.*  
CHORUS, FIAMETTA, Francesco, Giulia, ANTONIO, Giorgio, Vittoria, MARCO, GIUSEPPE, GIANETTA, TESSA
2. *From the sunny Spanish shore*  
DUKE, DUCHESS, CASILDA, LUIZ
3. *In enterprise of martial kind*  
DUKE, Casilda, Duchess, Luiz
4. *O rapture, when alone together*  
CASILDA, LUIZ
5. *There was a time*  
LUIZ, CASILDA
6. *I stole the prince*  
DON ALHAMBRA, Casilda, Duchess, Luiz, Duke
7. *But bless my heart*  
CASILDA, DON ALHAMBRA
8. *Try we life-long*  
CASILDA, DUCHESS, LUIZ, DUKE, DON ALHAMBRA
9. *Bridegroom and bride*  
CHORUS, TESSA
10. *Kind sir, you cannot have the heart; etc.*  
GIANETTA, DON ALHAMBRA, TESSA, MARCO, GIUSEPPE, CHORUS

### ACT II

11. *Of happiness the very pith*  
GONDOLIERI, MARCO, GIUSEPPE
12. *Rising early in the morning*  
GIUSEPPE, Gondolieri
13. *Take a pair of sparkling eyes*  
MARCO
14. *Here we are at the risk*  
CONTADINE, Fiametta, Vittoria, TESSA, GIANETTA
15. *Dance a cachucha*  
CHORUS, Gianetta, Tessa, Marco, Giuseppe
16. *There lived a king*  
DON ALHAMBRA, Marco, Giuseppe
17. *In a contemplative fashion*  
GIANETTA, TESSA, MARCO, GIUSEPPE
18. *With ducal pomp*  
GONDOLIERI, DUKE DUCHESS
19. *On the day when I was wedded*  
DUCHESS
20. *To help unhappy commoners*  
DUKE, DUCHESS
21. *I am a courtier*  
DUKE, MARCO, GIUSEPPE, Casilda, Duchess
22. *Here is a case unprecedented; etc.*  
CASILDA, GIANETTA, TESSA, MARCO, GIUSEPPE, DON ALHAMBRA, INEZ, COMPANY

## ABOUT THE ACTORS

DOROTHY ALLEN (Vittoria) is currently attending the L.B.J. School of Public Affairs as a graduate student with a particular interest in environmental issues. Dorothy claims previous theatrical experience as the lead egg in the 1964 municipal Easter Pageant, and a star turn as a one-time Baby of the Week.

SHARON BEEHLER (Giulia) teaches English and is the Drama Club Sponsor at Kirby Hall School, where she directed *The Mousetrap*. Her previous theatre credits include performing in *Oliver!*, *The King and I*, and last year's Gilbert and Sullivan production of *Trial by Jury*, as well as singing in the Lutheran Summer Choral Festival. Sharon has her PhD. in Shakespeare studies from UCLA.

SUE RICKET CALDWELL (Chorus) has been, in her own words, a "Chorus Girl" since 1965. She performed in eight Gilbert and Sullivan shows with the Los Angeles Savoy Arts repertory group. In Austin, she has appeared in *H.M.S. Pinafore* and the G&S production of *The Sorcerer*, as well as two productions of *Amahl and the Night Visitors*. In "real life" she is a software manager at Tracor.

SHERRIE LYNN CARMAN (Gianetta) is a graduate of St. Stephen's Episcopal School in Austin, and was the district and regional finals winner in the N.A.T.S. Competition in 1968. As a music student at the University of Texas, she has sung under the direction of Morris Beachy, Fiora Contino, and Walter Ducloux. She is currently studying voice with Gina Ducloux.

FRANK DELVY (Giorgio) has played with various rock and country bands in Austin over the last eight years, including Dogs at Play. Frank performed and played in the Genesis Players/ZSTC production of *I Love My Wife*, but his most recent claim to fame is being quoted in "The National Enquirer."

BRUCE DOUGLAS (Marco) is a D.M.A. student in voice at the University of Texas. He was last seen with the Gilbert and Sullivan Society as Edwin the Defendant in *Trial by Jury*, and has performed the role of Nanki-Poo in *The Mikado*. In the world of more serious opera he appeared as General Wingrave in U.T.'s production of *Owen Wingrave* last spring. Other operatic appearances include roles in *The Magic Flute*, *Madame Butterfly*, *Il Tabarro*, and *Gianni Schicci*.

KEITH FELDHACKER (Giuseppe) a student of voice for two years, has appeared in several U.T. opera lab productions, most notably as Sgt. Meryll in Gilbert and Sullivan's *Yeomen of the Guard*. Keith, a N.A.T.S. competition semi-finalist, also portrayed the Second Nazarene in the Corpus Christi Opera production of Strauss' *Salome*.

REBA GILLMAN, Mrs. Leonard (Chorus) is the President of the Austin Gilbert and Sullivan Society. She has been hamming her way through Gilbert and Sullivan operettas for many years, and some of her performances have included playing Phyllis in *Iolanthe* and the Counsel in *Trial by Jury*, both in Indiana; Josephine in *H.M.S. Pinafore* in Princeton; and further parts in *Patience* and *Trial by Jury* here with the Austin Gilbert and Sullivan Society.

LOEL GRABER (Annibale) has been a chorus member in several musical productions in Austin, including *Amahl and the Night Visitors* and *Abduction from the Seraglio*. Loel had some experience in college as well, and has this to say of his musical abilities, "There was a young man from Ohio, Who had nothing to say in his bio, I've not acted since college, Of fine singing no knowledge, And I cannot write limericks either."

ENID HALLOCK (The Duchess of Plaza-Toro) has participated in previous Gilbert and Sullivan performances, including *H.M.S. Pinafore*, *Ruddigore*, *The Sorcerer*, *The Mikado*, *An Evening With Gilbert & Sullivan*, and *Trial by Jury*. She sings with the Gilbert and Sullivan Society, two music clubs, and a choir.

GREG HIGDON (Luiz) is a native Austinite with a B.A. in Music from U.T. Austin. Greg's last performance at Zachary Scott was as a cabaret singer in the Cole Porter revue, *Just One Of Those Things* in May, 1980. Greg is a professional actor and singer whose hobbies include composing, writing children's books, and studying holistic health.

## ABOUT THE ACTORS

WILLIAM H. HOLLOWAY (Chorus) studied the oboe at the University of Texas at Austin, and Film-making at the School of Museum of Fine Arts, Boston. William is the director of three films: *The Ascension of Insect Christ*, *Idiot Embalmo*, and *Corny Dog for Jesus*.

JAMES C. KELLOGG (The Duke of Plaza-Toro) is an engineering physicist working on the Texas Experimental Folsamals at U.T.'s Fusion Research Center. He has appeared as Robin in *Ruddigore*, Ko-Ko in *The Mikado*, and the Lord Chancellor in *Iolanthe*, as a member of the Yale Gilbert and Sullivan Society. James has also played Hysterium in *A Funny Thing Happened On The Way To The Forum*, the Cold Duke in Thurber's *The Thirteen Clocks*, and Horace Vandergelder in *The Matchmaker*, to name only a few of his many roles.

D. ALLEN LAWSHA (Don Alhambra) has been performing in Austin amateur theatre for more than twenty years. His primary interest is musical comedy and for the last several years he has devoted his efforts to the Gilbert and Sullivan Society. Allen was active in the Houston Gilbert and Sullivan Society in the late 50's and early 60's.

BRUCE MILLIGAN (Chorus) has been in Austin for two years. This is his first performance since moving here. Bruce has been in one previous Gilbert and Sullivan production, *Trial by Jury*, also as a chorus member.

MARILYN J. PEIRCE (Tessa) hails from Indianola, Iowa, and graduated from Drake University in 1981 with a Bachelor of Music Business degree. At the age of fourteen, Marilyn played the role of Cissy in *Albert Herring* with the Des Moines Metro Opera Company, and in college at Drake, did extensive performing with the Drake Opera Theatre, University Symphony and University/Community Chorus. Currently working on her Master of Music degree at U.T., Marilyn has performed a number of roles with the U.T. Opera Theatre, and is also the soprano solist at St. Matthews Episcopal Church.

JOANNE RHODES (Inez) is making her debut with the role of Inez with the Austin Gilbert and Sullivan Society. Joanne has worked in radio and television on the West coast, and has appeared on stage as Orpheo in Gluck's *Orpheo and Euridice* and as Jenny in *The Three Penny Opera*.

JAMES V. ROBINSON (Luiz) is a graduate of the University of Texas Law School and a member of the State Bar of Texas. Jim has sung oratorio and cantata roles and principal tenor roles with the Houston Gilbert and Sullivan Society. While performing with the Houston group he appeared in the nationally televised PBS release of *Princess Ida*. He has done principal roles in the Austin Gilbert and Sullivan Society's productions of *The Sorcerer* and *Trial by Jury*.

JOHN A. ROQUET (Chorus) is originally from Alice, Texas, where he graduated from Alice High School. While in high school, John performed with the TMEA All-State Symphonic Band in 1980, and with the All-State Symphony Orchestra in 1981. He toured Louisiana and Mississippi with the Mississippi Jazz Ensemble from Ole Miss in May of 1982. John is presently working on a degree in commercial art at U.T. and his side interests include sculpture, graphic art, fantasy, science fiction, and parachuting.

ROSEMARY RUSSELL-VINES (Chorus) is a native of Oxford, England. This is Rosemary's ninth Gilbert and Sullivan production, including among them *Patience*, *Trial by Jury*, *Pirates of Penzance* at ZSTC and *The Mikado* at the Paramount Theatre. Rosemary was last seen on the Zachary Scott stage as the Ghost of Christmas Past in *A Christmas Carol*. A founding member of the Austin Gilbert and Sullivan Society, Rosemary is also an avid *Star Trek* and *Dr. Who* fan.

KATHARINE B. SHIELDS (Casilda) has had a variety of stage experience, from Gilbert and Sullivan to grand opera. Among them are Phyllis in *Iolanthe*, Aline in *The Sorcerer*, Belinda in *Dido and Aeneas*, and Annchen in *Der Freischutz*, not to mention Dorothy in *The Wizard of Oz*. Her further G&S experience has been with the Austin Gilbert and Sullivan Society, the Harvard G&S Society, and the Boston University Savoyards. Her most recent role was as Annina in the Capitol City production of *La Traviata*.

## ABOUT THE ACTORS

CAROLE SMITH (Chorus) is a member of the Austin Gilbert and Sullivan Society and has appeared in *The Mikado*, *Patience*, and *Trial by Jury*. Carole has a degree in Voice Pedagogy from the University of Texas at Austin and toured Europe, the Near East, and Brazil with the U.T. Chamber Singers.

SONDRA STINSON (Fiametta) graduated Magna Cum Laude from Abilene Christian University in 1980, was president of Mu Phi Epsilon at A.C.U. In 1979, and became a member of Pi Kappa Lambda at U.T. Austin in 1981.

CHARLES VANDERVOORT (Francesco) was last seen in the Gilbert and Sullivan production of *Trial by Jury*. He has also held such roles as Dr. Armstrong in *Ten Little Indians*, Dr. Fish in *Dr. Fish*, a Juryman in *Trial by Jury*, and Robin Oakapple in *Ruddigore*.

ELIZABETH VICKERS (Chorus) has been an active participant in school and church choirs from childhood, and an applied voice major at Houston Baptist University from 1964-65 through a work/study music grant. Elizabeth was a member of the National Thespian Society, the Austin Symphony Choral Union from 1975-77, and is currently a member of the Austin G&S Society. Elizabeth also performed in *The Pirates of Penzance* in 1977 at ZSTC.

LARRY WALDRUP (Antonio) has been active in community theatre since moving to Austin in 1975. He is a Gilbert and Sullivan fan, and has appeared in five G&S operettas.

JERRY YOUNG (Chorus) has done two G&S shows prior to this one, playing Lord Tolloller in *Iolanthe* and the Counsel for the Defense in *Trial by Jury*. He has a Masters of Music Theory from U.T., composes, and plays the ryuteki (flute) with the Austin Gagaku Group. Jerry hosts "This Is Modern Music on KMFA," but says his greatest claim to fame is having ridden on "Crash" Corrigan's horse with "Crash" Corrigan in 1958. He is also the proud owner of over 200 refrigerator magnets.



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Hanne Overton, Pat Hatch, Gerry DaSilva, Karen Reeder, Ree Booth.

## SPRING CLEANING?

Before you clean out that attic, basement, closet or garage, think of Zachary Scott Theatre Center. Donations of clothing are valuable assets to our wardrobe stock —formals, dresses, shoes, hats, buttons, belts and especially men's suits, jackets, shoes and hats. Every article can be used, re-used, or made usable. And, of course, everything is very much appreciated by ZSTC and our wardrobe mistress Frances Maudlin.

Other items that have found themselves stored away because they are out of style, slightly broken, or just plain useless can find a home at the Zachary Scott Theatre Prop Room. These contributions make it possible for the theatre to improve production quality by stretching tight budgets and providing realistic detail for specific historical periods.

Most gifts have been in costumes and props, however this generosity has extended as well to lighting, sound and set construction (left-over lumber and bricks from construction). Other little-known items that the theatre can use are: tools for the shop, a tape calculator, electric typewriter, notebooks, etc. If you have something you no longer need and wish to get rid of, give us a call at 476-0594. All gifts are tax-deductible.

And thank you. Zachary Scott Theatre Center's growth is really due to you — as subscribers, as contributors, as volunteers, as gift-givers, as those willing to loan or donate the necessary items so important to the overall effect on -and off- stage. Your generosity and support is greatly appreciated!



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