

# The GILBERT & SULLIVAN

FEBRUARY - MARCH 2015 NEWSLETTER

SOCIETY OF AUSTIN

## February Musicales: *The Zoo*

On February 15, we will present *The Zoo*, with sparkling music by Arthur Sullivan and hilarious libretto by “Bolton Rowe” (B. C. Stephenson). Artistic Director **Ralph MacPhail, Jr.**, will stage this melodic and comedic delight of a show in a production that will also be its Austin premiere. Music Director **Jeffrey Jones-Ragona** will conduct. *The Zoo* will be a fully-staged chamber production of the entire opera, with costumes, props, the suggestion of a set, a reduced chorus and grand-piano (and oboe!) accompaniment. There will be a social hour between the performances, starting at about 3:15, and guests are invited to bring snacks and treats to share.

*The Zoo* premiered in London in 1875, shortly after *Trial by Jury* opened, and like The Gilbert and Sullivan opera it is written in one act, runs approximately 40 minutes, and contains no spoken dialogue. After its rediscovery in the 1960s, it has entered the repertory of “association works” like *Cox and Box*.

Hear some of your favorite G&S singers, with **Andy Fleming** singing Æsculapius Carboy, who’s in love with Eliza Smith (**Katherine Wiggins**). Another romantic pair, Thomas Brown and Laetitia Grinder, will be played by **Bruno Barbosa** and **Angela Irving**. Laetitia’s father, Mr. Grinder, will be sung by **Patrick Wright**. The chorus, The Great British Public, will include **Alix Reilman**, **Leann Fryer**, **Lisa Alexander**, **Janette Jones**, **Mark Long**, **Daniel Brookshire**, **Tim Shelburne**, and **Jay Young**.

Musical accompaniment will be by **Jeanne Sasaki** (piano) and **Allison Welch** (oboe).

The story takes place in London’s famous zoological gardens, between the bear-pit and a refreshment stall. Wooing in disguise and wooing against parental pressure provide the love interest, and the comic interest is sustained by Sullivan’s musical hits at the conventions of grand opera. All ends “pleasantly,” as forecast early on, but not before a couple of very funny suicide attempts (with music that foreshadows *The Mikado*!) and a hilarious send-up of public speaking.

Since its rediscovery in the 1960s, *The Zoo* has become a firm favorite with Savoyards, and we’re very pleased to be presenting it in Austin. Don’t miss it!

### In This Issue

Audition Notes on <i>The Sorcerer</i> .....	pp. 2-3
President’s Message .....	p. 3
Annual Business Meeting and Sing-Along ....	p. 4
GSSA Participates in Amplify Austin .....	p. 5
News of Members .....	p. 5

## February Musicales: *The Zoo*

Sunday, February 15, 2:30 pm and 4 pm

Worley Barton Theater at

Brentwood Christian School

11908 North Lamar Blvd., Austin

Suggested Donation of \$10 at the door

*Please bring munchies to share!*

## Wand’ring Minstrels

The Gilbert & Sullivan Society of Austin’s Wand’ring Minstrels have been approved by the Austin Independent School District to perform in the public schools. They are currently accepting bookings for school concerts. They wish everyone a very Happy New Year!

See our website ([www.gilbertsullivan.org](http://www.gilbertsullivan.org)) for further details.

## *The Sorcerer* Auditions

The Gilbert and Sullivan Society of Austin will hold auditions for *The Sorcerer* on Saturday, February 21, from 10 am to 6 pm, and on Sunday, February 22, from 2:30 to 6 pm, in room A-112 of Brentwood Christian School, 11908 North Lamar. (*Please note the new location!*) **Ralph MacPhail, Jr.** and **Jeffrey Jones-Ragona** will be returning as artistic and musical directors, respectively, and **Bill Hatcher** returns as production manager. Please see Stage Director MacPhail’s audition notes on pages 2 and 3 of this newsletter for a description of the opera and its characters.

Auditions are approximately ten minutes long and are by appointment only. Call Pat Turpin at (512) 963-9021 (7 am to 8 pm) or email [audition@gilbertsullivan.org](mailto:audition@gilbertsullivan.org) to reserve a time slot. All roles are open for casting including principals and chorus. A small honorarium will be paid to each performer.

Those auditioning should memorize a song from Gilbert & Sullivan or something similar that will show their voice and range to best advantage. It is mandatory to provide a copy of the music for the accompanist. Please note that no unaccompanied (*a cappella*) or self-accompanied auditions will be heard. Although an accompanist will be provided, singers are welcome to bring their own if they wish. The libretto of *The Sorcerer* is available from the Society’s website at [www.gilbertsullivan.org/SummerProduction.htm](http://www.gilbertsullivan.org/SummerProduction.htm). A completed audition form (available from that website) is required, and a resumé and headshot are requested if available.

## Audition Notes on *The Sorcerer*

by Ralph MacPhail, Jr.



*The Sorcerer* (1877) is one of the early Gilbert & Sullivan operas; it was composed between the two shows GSSA produced last year, *Trial by Jury* (1875) and *H.M.S. Pinafore* (1878). It was the first feature-length G&S production of the ambitious impresario Richard D'Oyly Carte, and it proved to London audiences

not only the promise of *Trial by Jury*, but also D'Oyly Carte's belief that comic opera written in England by Englishmen on an English subject could be as effective as a French import—if not more so.

As noted in an earlier column, this opera was built on *Trial by Jury*, adding character types that would become standard in subsequent works, and several members of the original cast went on to create roles in the operas that followed.

Set in the rural village of Ploverleigh, it's a charming tale of Sir Marmaduke Poindextre's son Alexis' betrothal to Lady Sangazure's daughter Aline. Pretty conventional stuff—except that Alexis wants the rest of the world to be as happy as he is, so he engages a London tradesman, John Wellington Wells (of J. W. Wells & Co., Family Sorcerers) to provide a love philtre. This potion, administered in innocent-appearing cups of tea to all in the village, would make the villagers as deliriously happy as he is by falling in love with the first *unmarried* person of the opposite gender they meet. (Mr. Wells's potion is of course, a very *respectable* one.)

And this is where the fun begins: from this innocent (not to say naïve) notion, topsy-turvy reigns as the villagers, under the influence of Wells's elixir, fall in love—but with people out of their own social class. (Think of it as plot strands in *Downton Abbey* a century and a quarter before its time.) *The Sorcerer* is filled with Gilbert's wit, clever and romantic lyrics, and of course the wonderful and tuneful musical situations one expects to find in a Sullivan score.

My purpose below is to provide information for auditionees concerning the auditions and also concerning the characters in *The Sorcerer*. If you're planning to audition, please read this in its entirety. And even if you're *not*, please read it anyway: I hope you will find it interesting—and that it will give you a foretaste of the delights coming in June!

**Auditions will be held on Saturday and Sunday, February 21 and 22, in room A-112 on the campus of Brentwood Christian School.** Music Director and Conductor **Jeffrey Jones-Ragona** and I request that auditionees memorize a song from Gilbert & Sullivan or something similar that will show their voice and range to best advantage. It is also mandatory to provide a copy of the music for the auditions accompanist. No a cappella auditions will be heard. An accompanist will be provided, but singers will be welcome to bring their own accompanist if they wish.



If *The Sorcerer* is not in your library, you can download the libretto from The Gilbert & Sullivan Society of Austin's website ([www.gilbertsullivan.org](http://www.gilbertsullivan.org); click on "Summer Production"). The Gilbert & Sullivan Archive has additional material; call on [http://math.](http://math.boisestate.edu/gas/)

[boisestate.edu/gas/](http://boisestate.edu/gas/), where you will be able to read a plot synopsis, see vintage images, or download audio files. Go to GSOpera ([www.gsopera.com/opera/51/lexicon](http://www.gsopera.com/opera/51/lexicon)) for other good information on the work.

*The Sorcerer* is filled with roles that are fun to play, and several of them have serious sides—and challenges—too; the work is not as familiar as the two we presented last year, and thus it is deserving (as is all of Gilbert & Sullivan) of careful characterization and effective singing and acting. Gilbert & Sullivan are both on record as saying that when they produced *The Sorcerer* they were looking for good actors who could sing well: Gilbert wanted his words heard and understood and Sullivan wanted them well sung.

**THE CHORUS** is composed of the men: **The Male Villagers of Ploverleigh** (14 gentlemen, of various ages, in rather rustic or "service" attire); and the women: **The Female Villagers of Ploverleigh** (14 females, idealized Victorian maidens of various ages, also in rather rustic or "service" attire).

**THE PRINCIPALS:** Here are brief character sketches, with nods of gratitude to the writings of Harry Benford, Peter Kline—and a certain W. S. Gilbert\*:

**Sir Marmaduke Poindextre (an Elderly Baronet) (Bass-Baritone):** "Poindextre" is an heraldic term suggesting his "top-of-the-tree" status, as does his rank of Baronet.<sup>1</sup> Kline calls him a "paragon of dignity and ancestral snobbery" and notes that he "sets the tone of the whole opera."<sup>3</sup> He has been in love with Lady Sangazure for years, but has never declared it. Love finds its way, eventually, but not before the philtre makes him fall—for his housekeeper, Zorah Partlet! Gilbert paints him as a generous and hospitable lord of the local manor.

**Alexis (of the Grenadier Guards—his son) (Tenor):** His position in the Grenadier Guards is evidence of his aristocratic status, since such soldiers needed a private income.<sup>1</sup> Kline doesn't mince words: "This is in some respects the most difficult part in the opera. Vocally it is not terribly demanding, and a good strong A is the highest note needed. But the part requires an actor capable of giving charm to a basically unsympathetic character whose lines can be tedious if they are not well handled."<sup>3</sup> I see him as so blinded by his love for Aline that he's not aware of his own silliness.

**Dr. Daly (Vicar of Ploverleigh) (Light Baritone):** The clergyman of the local parish.<sup>1</sup> This loveable character has a couple charming songs to sing and his nostalgic ruminations that his time for love has passed him by are invariably audience-pleasers. "The part requires a warm, light baritone voice with a strong high F-sharp. The most attractive music in the opera is his, and the quality of his singing will tend to set the musical tone of the whole production."<sup>3</sup> (No pressure!) The good doctor is probably slightly past his middle age.

**Notary (Bass):** As in this country, a Notary (Public) authorizes documents and records the fact that certain persons swear something to be true<sup>1</sup>; Benford also notes that his presence may be Gilbert's "take-off of similar scenes in grand opera, such as *The Barber of Seville* and *Lucia di Lammermoor*."<sup>1</sup> Peter Kline offers a succinct overview of this small but memorable role: "He must be capable of a low E-flat that can be clearly heard. . . . He has no spoken lines, and his part in the first act does little to develop his character, since he merely supervises the signing of the marriage contract." But this part, like Mr. Bunthorne's Solicitor, can be made a memorable part of the show thorough excellent characterization.

**John Wellington Wells (of J. W. Wells & Co., Family Sorcerers)**

**(Light Baritone):** This “dealer in magic and spells”<sup>2</sup> needs a good singer-actor-comedian to portray him as a magician in the guise of a middle-class tradesman—and a Cockney to boot. George Grossmith created the role, and went on to create Wells’s descendants: Sir Joseph Porter, Major-General Stanley, Bunthorne, etc. etc. etc. Our JWW won’t perform “magic tricks”—he’s not *that* sort of magician! But as the “title character,” he carries a lot of weight under his top hat—and is willing to make the ultimate sacrifice to restore the status quo (or *is he???*).

**Hercules (Mr. Wells’s Page) (Male child of ten-ish; speaking role):**

“This character has three lines, two of which are ‘Yes, sir.’ If he is a cheerful young boy in a fancy costume who lisps, he should be able to get a laugh.”<sup>3</sup>

**Lady Sangazure (a Lady of Ancient Lineage) (Contralto):**

Her family name means, of course, “blue blood” (see *Iolanthe*), but her lineage may not be quite as lengthy as Pooh-Bah’s (see *The Mikado*). (Her lineage only goes back to Helen of Troy—not a protoplasmal primordial atomic globule.) “This is the first of the aging contraltos that are so often objected to by critics of Gilbert’s libretti. Lady Sangazure is a woman of dignity and passion. She has no spoken lines, two duets, and one recitative.”<sup>3</sup> And that magic potion she imbibes makes her fall head over ears in love with J. W. Wells himself.

**Aline (her Daughter—betrothed to Alexis) (Soprano):**

“Aline is perhaps the most sympathetic of all Gilbert’s sopranos. She is, throughout, the victim of Alexis’ narrow-mindedness, yet she never complains or wavers in her love for him, strong as her misgivings are.”<sup>3</sup> She “has no opportunities for comedy,” and “She is perhaps the only character in the opera who maintains the audience’s unqualified sympathy throughout.”<sup>3</sup> Of course she needs a glorious and clear soprano. (And you’ll *never guess* whom she falls for while under the potion’s spell!)

**Mrs. Partlet (a Pew Opener) (Mezzo-Soprano):**

Her name, according to Benford (citing the *OED*) is “A word used as the proper name of any hen, often *Dame Partlet*; also applied like ‘hen’ to a woman.”<sup>1</sup> (Benford also notes that “a pew-opener was an impoverished parishioner who was allowed to gather tips by escorting the well-heeled worshipers to their family pews and holding the pew doors open for their benefit.”<sup>1</sup> “The role is confined to one scene in each act, but Mrs. Partlet is the focal point of interest much of the time she is onstage. . . . Like Lady Sangazure, she is an aging woman, but she should contrast with her as much as possible in style and manners. . . . She is warm and loving, and in her attempts to marry off her daughter she reminds one a little of one of Jane Austen’s characters.” She also appears in the finales, of course. It’s a *wonderful* character role.

**Constance (her Daughter) (Mezzo-Soprano):**

Constance “has some good comic business in the second act with the Notary. . . . She is young, pretty, and lovesick. Her melancholy shyness contrasts strongly with Mrs. Partlet’s down-to-earth aggressiveness, and one feels that she is completely dependent on her mother.”<sup>3</sup> *Actually*, she has some good comic business in the first act with Dr. Daly, too!

I’ve said perhaps too often that there’s only one G&S activity more fun than seeing one of their operas—and that’s actually *working* on one. Jeffrey and I do all we can to make the auditions fun and relaxed.

If you have questions, contact me at [RafeMacPhail@Yahoo.com](mailto:RafeMacPhail@Yahoo.com).

**\*Bibliography**

<sup>1</sup>Harry Bedford, *The Gilbert and Sullivan Lexicon* (Houston: Queensbury, 1999) and online at [www.GSOpera.com/lexicon](http://www.GSOpera.com/lexicon).

<sup>2</sup>W. S. Gilbert, *The Savoy Operas: I* (London: Oxford University Press, 1962).

<sup>3</sup>Peter Kline, *Gilbert & Sullivan Production* (The Theatre Student Series) (New York: Richards Rosen Press, Inc., 1972).



**PRESIDENT’S MESSAGE**

by Libby Weed

A lively group of G&S faithful gathered on Sunday, January 11, to elect a board of directors, hear about the current status of our Society, and raise their voices in song under the leadership of **Leonard Johnson** and **Jeanne Sasaki**. I agree with **Reba Gillman**,

who chronicles this event elsewhere in this newsletter, that it is good to see a growing number of our members take a part in running the Society. We know that most folks are happy just to enjoy the rousing musicales and summer productions, but board members are pleased to share a bit about the workings of our organization.

What a great job Jeanne and Leonard did in preparing the program and leading us! All of the ladies present got to sing the parts of Sir Joseph’s sisters, cousins, and aunts as well as Cousin Hebe, Ruth, the Major-General’s daughters, and even the pirates of Penzance. All of the gentlemen were pirates, the Pirate King, sailors aboard the *Pinafore*, Frederic, and the Major-General himself. And we all got to sing Nanki-Poo’s and Ko-Ko’s parts in “The flowers that bloom in the spring.” We had fun.

By the time you read this, the newly-elected board of directors will have met twice in 2015 to conduct business. We are very pleased that all of the strong leaders and workers from 2014 were willing to stand for election again.

Our great interest right now is the afternoon of February 15, when we hope you will join us for the Austin première of *The Zoo*. Imagine a young pharmacist who is tied up in knots because he might have poisoned his beloved by giving her something toxic rather than the peppermint he intended. Imagine a young man who is so enamored of the girl at the snack cart that he attempts to impress her by buying and eating everything she sells. Place both of these pairs on the grounds of a zoo (with a menacing bear pit as part of the action), add Sullivan’s lyrical score, and you have all the ingredients for a romantic and hilarious afternoon’s entertainment—where, of course, everything will end happily.

Bring some light refreshments to share, because between the 2:30 show and the 4:00 show (from about 3:15 to 3:45) we will enjoy a social time with the cast and our friends.

Last year at *Trial by Jury* we practically had to wedge folks in with a shoehorn, but this year we are performing our mid-season show in the spacious Worley Barton Theater—so bring the whole family and invite your friends. With a suggested donation of a mere \$10, *The Zoo* is the perfect culmination to Valentine’s weekend.

*Libby Weed*

## Annual Business Meeting and Sing-Along by Reba Gillman



What a warm and friendly gathering! On Sunday, January 11, over 40 people made it to our very familiar former home, Genesis Presbyterian Church. The Fellowship Hall has hosted many rehearsals in recent years, as well as quite a few musicales. Many members came to vote and be part of the governing of our Society. Some were familiar long-time members, others joined more recently and we are happy to see their faces. How wonderful to greet the old faithful from bygone times. They brought back happy memories of a hardworking, but worrisome time, when we were gradually establishing ourselves as a more professional and inspiring production organization. We never had enough money and many unexpected problems came up. Every survival was a triumph -- and we're still here.

President **Libby Weed** gave her usual friendly greetings and moved on to information about this year's achievements and the capable people who run our Society. The report from Production Manager **Bill Hatcher** was reduced by his absence. Libby explained that Bill was in San Antonio with his mother so they could attend church where the family had been members for 50 years. Bill did report that our June 2014 production of *H.M.S. Pinafore* was our best ever and had made many people very happy. He has been working hard on our second mid-year fully staged production, *The Zoo*. The Sullivan music for *The Zoo* will be performed by pianist **Jeanne Sasaki** and oboist **Allison Welch**. We have included the oboe because there is a joke in the script pertaining to an oboe. Bill has also started working on many chores related to our June production of *The Sorcerer*. I would like to mention here that Bill's mother, **Betty Hatcher**, is probably our oldest member and predates me by six months. She was 98 in May 2014.

**Dave Wieckowski**, our treasurer and CFO, was at home with a bad cold and could not attend our business meeting. **Michael Meigs**, Secretary and Bursar, was absent enjoying a family holiday in Switzerland. He reported our membership at 330, the highest ever. I remember back in the late 70's and early 80's when we had 30 members. **Robert L. Schneider** was present to give his own enthusiastic report of The Wand'ring Minstrels' activities, and it's a wonder that we didn't all start singing right then. He gets you going! Robert brings his enthusiasm to any group the Minstrels perform for, and interest in the organization continues to grow. President Libby then said it was time to elect our board of directors for the year 2015. She named each director, asking all those present to stand. **Libby Weed**, President, present; **Roberta Long**, Executive Vice President, busy with grant applications and other official business, present; **Dave Wieckowski**, Treasurer and CFO, absent; **Michael Meigs**, Secretary and Bursar, and many other duties, absent; **David Little**, Publicist and Webmaster, absent for family reasons; **Reba Gillman**, Historian, present; **Leonard Johnson**, Scholarships Coordinator and Choral Director, present; **Allan Longacre**, Community Relations, present; **Diane Radin**, Grants Coordinator, present; **Robert L. Schneider**, Wand'ring Minstrels Coordinator, present; **Charles Smaistrila**, Legal Counsel, present; **David Treadwell**, Special Projects, present.

She then asked if there were any nominations from the floor, and Alan Turpin immediately moved that the slate be approved by acclamation; Sue Caldwell seconded the motion. President Libby asked all paid members present to vote aye by raising their hands. She asked for negative votes but there were none. and the election was over.

Leonard Johnson and Jeanne Sasaki took over immediately. The prepared music books already handed out to the audience showed up in every hand as we began singing *H.M.S. Pinafore* and moved on to much more from *The Pirates of Penzance*. Then back to *Pinafore* to explain how Sir Joseph got to rule the Queen's Navee. Back to *Pirates* to tell that story and to hear all the wonderful words that the Major General (with **Arthur DiBianca** reprising the role) tosses out. And finally a taste from *The Mikado*, "The flowers that bloom in the spring." We need to do this more often. Sing songs from the G&S operas, learn the words, enjoy the music. That's how you learn G&S, and are rewarded when you attend a performance and hear the old familiar! Already warmed up, we were able to hear Robert sing the Pirate King's lead-in and join him singing "Hail, Poetry" and that tricky "Now to the banquet we press." What a happy crowd thronged around the delicious munchies on the tables at the back of the room. Long-time member Loel Graber was beside himself with joy to realize that his long ago efforts had helped create this Society, and that we were going strong, better than ever.

### GSSA's Annual Business Meeting and Sing-Along *photos courtesy Steve Schwartzman* see more at [gilbertsullivanaustrin.smugmug.com](http://gilbertsullivanaustrin.smugmug.com)



*Leonard Johnson conducts the enthusiastic audience ...*



*... including long-time member Loel Graber*



*pianist Jeanne Sasaki and her page-turner, Cody Ireland*



*Arthur DiBianca as the Major General*

## GSSA to Participate in Amplify Austin Day

The Gilbert & Sullivan Society has become a partner of **I Live Here, I Give Here**, and will participate in **Amplify Austin Day**. Amplify is a homegrown giving day for donors to support local nonprofit organizations. It is a 24-hour celebration of donors and organizations, running from 6 pm Thursday, March 5, to 6 pm Friday, March 6. Donors can go on line, learn about many of the nonprofits in Austin and what they do, and make contributions. Organizations have the ability to present themselves to a broad group of potential donors, expand their donor base (in 2014, 46% of gifts were first-time gifts to the receiving nonprofits), and take advantage of additional incentive dollars and prizes raised by I Live Here, I Give Here.

**Why does GSSA want to participate?** Like all cultural arts organizations, ticket sales represent only a small part of our budget. For the rest, we are dependent on grants and on the generosity of our donors. **And GSSA is growing.** In addition to our wonderful summer *grand productions*, our *musicales* have gotten better and better under the capable stewardship of Janette Jones; last year we offered a staged version of *Trial by Jury*, Gilbert & Sullivan's one-act opera, and it

was so successful that we have decided to continue to offer these "special performances" on an annual basis (see articles about *The Zoo*, a one-act opera by B.C. Stephenson & Sullivan we will perform on February 15); our *Wandering Minstrels* under the leadership of Robert Schneider has "taken off," introducing us to new audiences and presenting shows in schools, retirement and nursing homes, community activities and private parties; we have awarded another scholarship for a talented young artist to continue his studies, and plan to award such scholarships regularly. In addition, GSSA is above all an educational organization, and this gives us a chance to make ourselves known to new potential audience members and to create new Savoyards.

**What can you do?** Become a **Fundraiser**. Create a fundraiser page (at no cost to you) and let your friends and co-workers know they can contribute through your page. It's sort of like participating in a "charity run," but you don't even have to put on your running shoes. Have a **Watch Party**. Get your group together to watch the donations come in on the Amplify ATX web site, even compete for prizes for GSSA. **Visit [amplifyatx.ilivehereigivehere.org](http://amplifyatx.ilivehereigivehere.org)** on March 5 – 6 and donate. If you would like to learn about becoming a fundraiser or holding a watch party, please call Roberta Long at 512-795-0808.

### 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)
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- Major General** (\$250-\$499)
- Pooh-Bah** (\$500-\$999)
- Pirate King** (\$1000-\$2499)
- Savoyard** (\$2500 & up)

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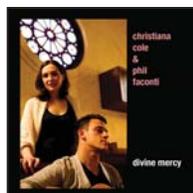
\_\_\_\_\_

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:

### NEWS of our MEMBERS

Artistic Director **Ralph MacPhail, Jr.** will return to Bryan, Texas, on Friday, February 20, to give a pre-performance talk at St. Michael's Episcopal School. The event is an opening-night gala for the school's 37<sup>th</sup> annual G&S production. This year's show will include Gilbert & Elliot's *No Cards* and Burnand & Sullivan's *Cox and Box*. In addition, the Savoyards at St. Mike's will perform some familiar choruses from the Savoy operas. (Information and reservations: [www.stmes.net/operetta](http://www.stmes.net/operetta); 979/822-2715; [mary.brown@stmes.net](mailto:mary.brown@stmes.net).)

**Christiana Cole Little** (*The Sorcerer* 2001 and *The Mikado* 2005) has released an album of sacred music. *Divine Mercy* is now available for download on iTunes. Guitarist Phil Faconti and Christiana met playing music at St. Francis di Paola Catholic Church in



Brooklyn. They decided to record some of their favorite songs and hymns, to preserve some of the magic that they created each week at Mass. Engineered, mixed and mastered by Jamie Cowperthwait (himself an accomplished composer and writer), *Divine Mercy* spans from 9th Century Latin Chant to Schubert to Quaker Hymns to contemporary praise and worship. Find *Divine Mercy* in the iTunes store by searching for "Christiana Cole" or "Divine Mercy."

**June Julian, Claire Vangelisti, Kathrine Altobello, Marti Ahern,** and Music Director **Jeffrey Jones-Ragona** are performing a recital on the Austin Chamber Ensemble concert series on March 6 and 7 at First Presbyterian Church. Both shows are at 8 pm and will include opera arias, duets, and musical theatre classics. Rick Seilers, piano professor at Louisiana State University, is accompanying. Tickets and info are available at [www.austinchamberensemble.com](http://www.austinchamberensemble.com).



# Armstrong Moving & Storage

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

### Coming Events

Feb. 15 *The Zoo* Musicale (see p. 1)  
 Feb. 21-22 *The Sorcerer* Auditions (see p. 1)  
 March 5-6 Amplify Austin Day (see p. 5)  
 May 17 *The Sorcerer* Preview Musicale  
 June 18-28 *The Sorcerer* summer production

**Send Us Your News!**

The next newsletter should arrive in late April; the deadline for submissions is April 6. Please send your news to [news@gilbertsullivan.org](mailto:news@gilbertsullivan.org). Thanks!



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FEBRUARY - MARCH 2015

**The Gilbert & Sullivan Society of Austin**  
 Since 1976, we have been spreading the joys of G&S through  
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**Musicales**  
**Musical Scholarships**  
**Newsletters**  
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 Our web site: [www.gilbertsullivan.org](http://www.gilbertsullivan.org)  
 E-mail: [info@gilbertsullivan.org](mailto:info@gilbertsullivan.org)

This project is funded and supported in part by a grant from the Texas Commission on the Arts and in part by the City of Austin Economic Development Department/Cultural Arts Division, believing that an investment in the Arts is an investment in Austin's future.  
 Visit Austin at [NowPlayingAustin.com](http://NowPlayingAustin.com)

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

Artistic Director	<b>Ralph MacPhail, Jr.</b>
Music Director	<b>Jeffrey Jones-Ragona</b>

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