



Opera Huntsville
Presents:



Featuring Calhoun Chorale

Liberetto by: Jaie Deschene Music Director: John South

Stage Director: Erin Huelskamp Bohn

Program Order

Overture

Tis Twelve, I Think - *The Sorcerer*

Here is a Case Unprecedented - *The Gondoliers*

So Ends My Dream - *The Grand Duke*

When I Was a Lad - *H.M.S Pinafore*

Three Little Nerds - *The Mikado (alt text)*

A Lady Fair of Lineage - *Princess Ida*

A British Tart - *H.M.S Pinafore (alt text)*

Long Years Ago - *Patience*

My Eyes are Fully Open - *Ruddigore*

All is Prepared - *Pirates of Penzance*

With Wily Brain - *Utopia Limited*

When You're Lying Awake - *Iolanthe*

My Lord, a Suppliant at your Feet - *Iolanthe*

Rapture, Rapture - *The Yeomen of the Guard*

Fold Your Flapping Wings - *Iolanthe*

Poor Wand'ring One - *Pirates of Penzance*

Interlude: Dance" from Grand Duke

Welcome Gentry - *Ruddigore*

I Am the Very Model of a Modern Major-General - *Pirates of Penzance*

Hail Poetry - *Pirates of Penzance*

Feel free to take pictures. Make sure to tag us!

Please no flash.

@OperaHuntsville

#GilbertAndSullivanInRocketCity #OperaHuntsville

OVERVIEW

Gilbert and Sullivan in Rocket City explores the famous G&S operas in today's world by creating a production in and about Huntsville. This show combines some of G&S's best-known pieces such as Three Little Maids, The Matter Trio, and Poor Wandr'ing One with brand new, clever dialogue by G&S lover and expert, Jaie Deschene. Tailor-made for Opera Huntsville, the three little maids transform into three little engineering nerds from UAH. The nerds wander through Rocket City building robots, spaceships, and, of course, looking for love. Hilarity ensues.

SPECIAL THANKS

Annalee Sanders
 Asbury Church of Madison
 Burritt on the Mountain
 Church of the Nativity
 Fantasy Playhouse
 First Baptist Church of Huntsville
 Huntsville Botanical Gardens
 Jennifer Lisenby
 Latham United Methodist Church
 Laurie Brown - House Manger

Margaret Allen
 Matthew Donahue - Choreographer
 Patter Song Music
 Rick Pappas
 Startling Fresh Records
 Suzie Newell
 Tim Lighthall - Lighting Designer
 Theatre Huntsville
 Trinity UMC
 Whims of Fancy

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CAST AND CREW



Erin Huelskamp Bohn – Artistic Director

Noted as “startling revelatory” and “electrifying,” composer/flutist/director Erin Huelskamp Bohn serves as Orchestra Director for Asbury Church in Madison, AL. For more than ten years, Erin produced and taught music in the greater Boston area, including productions at Harvard University, MIT, Boston College, and a variety of large and small companies. Erin holds an M.M. in music composition from The Boston Conservatory and B.M. in flute performance and music composition from the University of Missouri Columbia. Currently, Erin is finalizing her second opera *The Ten-Block Walk* while gigging as a flutist in the greater Huntsville area. In her free time, she serves as a member of the Huntsville Music Board and chases after her

six-year-old twins. (www.erinhuelskamp.com)



John South – Music Director

John South, a Huntsville native, graduated summa cum laude from the University of Alabama in Huntsville in 2019 with a degree in Music Liberal Arts. As a trumpet player, he performed extensively in the Huntsville Youth Orchestra and the UAH Wind Ensemble. In 2016 and 2017, he was a collegiate trumpet intern at the Tennessee Valley Music Festival. Since 2017, John has coordinated and conducted the UAH Summer Orchestra program, and has conducted in the UAH Summer Band program since 2018. As both a conductor and instrumental performer, he has been mentored by Dr. Carolyn Sanders, Dr. David Ragsdale, Bruce Zeiger, Joseph Lee, and Erin Huelskamp Bohn. He is very grateful to everyone at Opera Huntsville for allowing him the opportunity to work on this fun opera with so many wonderful musicians. This fall John will be attending Western Kentucky University to pursue a master degree in orchestral conducting.

John transcribed/arranged some of the orchestral music for this show: The Overture, So Ends My Dream, A Lady Fair of Lineage, With Wily Brain, Rapture Rapture.



Granville Oldham – Chorus Master

Granville Oldham, Jr. has appeared in approximately two-thirds of the United States as well as various cities in Jamaica, Mexico, Canada, Africa, Australia and Singapore as a festival/All-State conductor, workshop presenter, clinician, adjudicator or performer. Granville received a M.A. degree from San Jose State University in conducting with Dr. Charlene Archibeque, a M.A. in Special Education from the University of the Pacific School of Education, a B.M. from The UOP Conservatory of Music and he attended the Flora L. Thornton School of Music at The University of Southern California as a D.M.A. candidate. During his 35 years of teaching Granville has been on the faculties of Pittsburg H.S.(California), Los Medanos Community College, San Jose State

University, The University of Alabama School of Music (Tuscaloosa), The University of Southern California Thornton School of Music, The School of Music in Bermuda and Calhoun Community College.H.S.(California), Los Medanos Community College, San Jose State University, The University of Alabama School of Music (Tuscaloosa), The University of Southern California Thornton School of Music, The School of Music in Bermuda and Calhoun Community College.



Jaie Deschene – Librettist

J. Deschene is a singer, actress, director, and writer from Boston, Massachusetts. She has sung several of Gilbert & Sullivan's best loved contralto roles, most notably Lady Jane in *Patience*, a role she considers her signature. As a director, she has taken on *Pirates of Penzance*, *Mikado*, *Patience*, *Sorcerer*, and *The Grand Duke*, all with the now defunct MIT Gilbert & Sullivan Players (or MITG&SP). She currently serves as treasurer for MITG&SP's off-campus continuation, the Savoyards of Boston (savoyardsofboston.com). J. is delighted to revisit this script a decade after the original production and thanks Erin for the fabulous opportunity. She wishes the cast and crew the best of

luck and will be cheering them on from up north as she directs Wagner's *Das Liebesverbot* with the Cambridge Chamber Ensemble (cambridgechamberensemble.org).



Christopher Joel Carter– Pianist

Christopher-Joel Carter is an organist and pianist of versatility and a master of multifarious genres. Since 1996, he has been a professional keyboardist and has filled various roles as soloist, collaborator, director, and consultant in the field, from chamber music, to the theatre. In 2008 Christopher-Joel won first place in the Liberace Piano Competition, and he is the reigning champion. Formerly a regular in the Las Vegas music scene, he has performed there as the headlining pianist at the M Resort, and as guest artist at many other casino/hotels. He has shared the billboard with Natalie Cole, Alan Jackson, ABC, Wang Chung, Marie Osmond, Cutting Crew, among myriad others.



Micki Lighthall – Stage Manager

Micki is from Chicago and has been the Director of Liturgy and Music at Good Shepherd Catholic Church for 32 years. She has been involved in Community Theater in Huntsville since 1982 where she has starred in many musicals and operas, directed and Stage Managed for every Arts Theater in town. Micki has also been a member of the Huntsville Community Chorus, a member of the Madrigal and Chamber Chorale and a Board Member for almost 40 years. Her better half is our Sound Man, Rick and together they have raised three wonderful sons and five grandchildren.



Rick Lighthall – Sound Engineer

Rick has been a Sound Engineer for over 50 years. He designs and executes sound for all the theater companies in Huntsville. He is also the lead Sound Engineer at the Von Braun Center and has worked in the Tech Departments of the U.S. Space and Rocket Center and NASA. He especially enjoys working on shows with his wife, Micki.



Laurie Brown – House Manager

Laurie Brown, happily moved to Huntsville over 14 years ago. She is originally from Maryland, but has enjoyed every minute of living in Huntsville. Laurie's managing and ushering experience includes the Broadway Theatre League, the Theatre of Huntsville, Fantasy Playhouse, Merrimack Hall, Huntsville Ballet, and the Huntsville Symphony Orchestra. During her free time, she also volunteers at the Huntsville Botanical Gardens, the U.S. Space and Rocket Center, the Red Cross, and the Whistle Stop Bar-B-Q Cook-Off. Laurie feels strongly about volunteering in the local community. Working with the students from local high schools and colleges is her favorite part of community engagement. Over the years, she has seen many shy students grow into confident young adults ready to handle the world. Laurie has a team of seasoned volunteers that also shine with their experience and wisdom



Chauncey McGlathery – Nerd #1

Chauncey McGlathery is pleased to make his debut with Opera Huntsville after appearing in several award-winning Boston productions. Chauncey served as a Professor of Musicology at Boston College and works as a Corporate Trainer, Talent and Business Coach for various regional and national organizations. He recently received an Independent Music Reviewer's nomination for his musical direction of *Lady Day* at Emerson's Bar and Grill. Chauncey is composing his second opera this fall with hopes of production in the spring of 2022. He has also just published his first nonfiction book, "Deliver Yourself From Evil." This winter Chauncey will also compose and direct the world premiere of *Nativity in Black* for Vision Media Entertainment. Chauncey received his professional training in voice and piano at Oakwood University here in Huntsville and Howard University in Washington, DC.



Justin Colón – Nerd #2

Baritone Justin Colón is an engaging performer of repertoire ranging from classical to contemporary genres, who has captivated audiences with his versatility and charming stage presence. Most recently, Colón performed the title role in Opera Tennessee's production of *Don Giovanni*. His character portrayals have been described as "effective," as well as "compassionate [and] appropriately artsy." Other credits include *Abrazo de Oso* (Griff/Zookeeper [c]) with Nashville Opera as part of their educational outreach tour, *Ariadne auf Naxos* (Musiclehrer), *The Medium* (Mr. Gobineau), *The Cunning Little Vixen* (Badger), *Le nozze di Figaro* (Count Almaviva/Antonio), *Dido and Aeneas* (Aeneas), *Amelia al ballo* (Il marito), *Sunday Excursion* (Marvin), *L'occasione fa il ladro* (Don Parmenione), and *The Gondoliers* (Giuseppe). Justin completed his Master of Music at Belmont University in 2016 and his Bachelor of Arts in Music at Lee University in 2012. He currently resides in Nashville, TN where he maintains an active teaching and performance calendar.



Xavier Joseph – Nerd #3

Xavier Joseph, baritone, is a graduate of Georgia State University, and Oakwood University. He has covered the role of Daggoo in Heggie's *Moby Dick* with Opera San Jose, and performed Raphael in Haydn's *Creation*, Guglielmo in Mozart's *Così fan tutte*, Vater in Humperdinck's *Hansel und Gretel*, Bartolo in Mozart's *Le Nozze di Figaro*, and John Brooke in Adamo's *Little Women*. With The Dallas Opera Chorus, he sang Kern's *Show Boat*, Shostakovich no. 13, and Heggie's *Moby Dick*. He has studied with Kevin Short, Kathryn

Hartgrove, and Dr. Julie Moore Foster, and he has participated in programs at Manhattan School of Music, Harrower Summer Opera Workshop, and Renmin University. In 2019, Xavier was a soloist at The Kennedy Center's Opening Festival for the new Reach Center. In 2019, he was the Baritone soloist for Shiloh Baptist's 81st offering of Handel's *Messiah*, in Washington, D.C. Xavier teaches at the Duke Ellington School of The Arts, and is a member of the Washington National Opera Chorus.



Celese Sanders – Tart #2

Celese Sanders is the founder and Executive Director of Opera Huntsville. She is a trained classical singer with a focus in opera and has also performed in many musical theater performances. Celese owns and manages Accounting Integrity, LLC. She was the founder of the Desert Valley Opera Guild and was a performer at the Death Valley Amargosa Opera House. She serves on multiple nonprofit boards for other performing arts organizations and was appointed to serve on the inaugural Huntsville Music Board.



Kenisha Hill Phillips – Tart #1

Kenisha Hill Phillips is very active in the choral community in Huntsville, having sung in the Huntsville Community Chorus Association's Symphonic Chorus since 2013, and its Chamber Chorale since 2016. She currently studies Music Business at UAH. Kenisha most recently won HCCA's Albert Lane Scholarship for continuing music education.



Sierra Hammond – Asst. Director/ Tart #3

Sierra Hammond is a native of Dallas, Texas. She received her Bachelor of Music in Vocal Performance and Pedagogy from the illustrious HBCU, Oakwood University in 2014. She continued her educational pursuits at the University of Tennessee in Knoxville where she received her Masters of Music. During her time in Knoxville, she was actively involved in the University of Tennessee Opera Theatre and Knoxville Opera companies. Here, she participated in *La Boheme* (Puccini), *The Crucible* (Ward), *Don Giovanni* (Mozart), *The Consul* (Menotti), *Mefistofele* (Boito), and *Il ritorno d'ulisse in patria* (Monteverdi). Sierra is currently

faculty at Alabama A&M University and also the President of the Executive Board of Opera Huntsville.



Amanda Nelson – Soprano

Hailed for her balance of technique and musicality, fierce stage presence and quirky personality, coloratura soprano, Amanda Nelson, has recently relocated back to her hometown, Nashville, Tennessee. Amanda received her Master's in Vocal Performance at Manhattan School of Music '17 and Bachelor Degrees in Psychology and Classical Vocal Performance at EWha Women's University in Seoul, South Korea '15. Performances with the Manhattan School of Music Opera Theatre include Ravel's *L'enfant et les Sortilèges*, Mozart's *La clemenza di Tito*, Strauss's *Der Zigeunerbaron*, and opera scenes as Amy from *Little Women*. She was also a soloist and ensemble performer in Manhattan School of Music's Contemporary Opera Ensemble. Amanda's most recent performances

include Bastienne from *Bastien und Bastienne* with Raylynmor Opera, Belinda from *Dido and Aeneas* with the Miami Music Festival, Lakmé from *Lakmé*, Olympia from *Les contes d'Hoffmann*, and Ophelia from *Hamlet* whilst studying in France with Classic Lyric Arts. Raylynmor Opera, Belinda from *Dido and Aeneas* with the Miami Music Festival, Lakmé from *Lakmé*, Olympia from *Les contes d'Hoffmann*, and Ophelia from *Hamlet* whilst studying in France with Classic Lyric Arts.



Shane Kennedy – Baritone

Shane Kennedy holds a Master of Music degree (2008) in vocal performance and church music from Belmont University in Nashville TN. Shane serves as Worship and Fine Arts Associate at Trinity United Methodist in Huntsville, a position he has held since 2002. He is also artistic director of the Heritage Ringers of Huntsville, an auditioned community handbell choir. He has sung opera and musical lead and comprimario roles with Belmont Opera Theater, Ars Nova Huntsville, Opera Huntsville, Independent Musical Productions, and Theatre Huntsville. Show credits include *Die Zauberflöte*, *The Merry Widow*, *La Boheme*, *Gianni Schicchi*, *The Little Prince*, *Urinetown*, *Pageant*, *The Sound of Music*, *The Addams Family* and *Pirates of Penzance*. Shane was a member of the Atlanta Symphony Orchestra Chorus 1997-2002.



Charles M. Anderson – Comic Baritone

Charles M. Anderson has sung roles in opera and musical theater. He has appeared in productions of *Oklahoma*, *La Bohème*, *Roméo & Juliette*, *Into the Woods*, *Cendrillon*, *Hansel & Gretel*, *Orfeo ed Euridice*, *Amahl and the Night Visitors*, *Guys & Dolls*, *Camelot*, *Rent*, *Cavalleria Rusticana*, *West Side Story*, *The Little Prince*, *L'Elisir d'Amore*, and many others. He was the tenor soloist for the Shoals Symphony

Orchestra's performances of Bach's *Magnificat* and Saint-Saëns' *Christmas Oratorio*. Charles made his debut with Mobile Opera in *Il Trovatore*. This was followed by an appearance in *Andrea Chénier*. He was part of the inaugural Young Artists with The Druid City Opera Workshop. In 2017, he worked with Des Moines Metro Opera Company. There, he performed in *Turandot* and *Billy Budd*. Charles is pursuing his Masters degree at Austin-Peay State University.



Rachel Gibson – Mezzo

Rachel Gibson, mezzo soprano, hails from northeast Mississippi and currently lives in Pensacola. Having earned her B.A. in Music from Millsaps College and her M.M. from SMU, Rachel is currently a doctoral candidate at The University of Southern Mississippi. She has performed in Germany and Italy as a member of the International Performing Arts Institute and OperaFestival di Roma. Her favorite opera roles are Carmen (*Carmen*), Hansel (*Hansel and Gretel*), Maddalena (*Rigoletto*), and Cherubino (*Le Nozze di Figaro*). She loves the rich lessons these characters teach about the human experience, which are so beautifully wrapped in music.

APPRENTICES



Brendan Desaulniers– Baritone

Brendan Desaulniers, baritone, previously appeared in Opera Huntsville's performances of *The True Story of Cinderella* (Hermit #1) and debut concert Opera in the Rocket City. Other appearances in Huntsville include IMP's *Bridges of Madison County*, *Annie* (Drake), *Hello, Dolly!*, *Joseph*, *Shrek the Musical*, *Young Frankenstein*, *Ragtime*, *Mary Poppins*, FP's *A Christmas Carol* and Huntsville MET's 50s revue *That Moment of Bliss*. Film credits include Sheepshed Entertainment's *Bump*, *First Birth*, *Tree Bound*, and the upcoming 1930's Spy Sit-Com. Brendan studied electrical engineering at the University of Maryland, his home state, and now continues his systems engineering career here in Huntsville.



Clarissa Howard– Tart #3

Clarissa Howard has been involved in music her entire life. She has lived in the Huntsville area for a little under two years, having moved here from Idaho/Utah. Her first involvement in the opera scene was playing french horn for *Così fan Tutte* and this will be her first time having the opportunity to sing in an opera and is excited for the chance to participate in the apprenticeship program.

CALHOUN COMMUNITY COLLEGE CHORALE

Soprano

Alexis Robertson
Anna-Grace Nelson
Jenna-Marie Sica
Julia Randolph
Madison Rost
Sara Bice
Sarah Schomber- *Dancer*
Tarica Crutcher-Malone

Alto

Alexis Connolly
Jennifer Chambers
Leah Smith
Mary Graben
Robin Felder
Sheila Newsome
Taylor Schenck
Trizel Johnson

Tenor

David Dyer
Jeremiah Davis
Manuel Cochran
Marcus Patten

Baritone

Daniel Case
Garrett Holland
Gegory Alsbrooks
Matthew Donahue-
choreographer
Trey Gulley

ORCHESTRA

Violin

Mary Peck

Bassoon

Dominic Frazier

Percussion

Nick Atkins

Horn

Robert Price

Double- Bass

Mark Huff

Flute

Amy Helser

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Clarinet

Mark Zmyewski

Keyboard

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TIS TWELVE

Tis twelve, I think,
 And at this mystic hour
 The magic drink
 Should manifest its power.
 Oh slumb'ring forms,
 Oh slumb'ring forms,
 How little have ye guessed
 How little have ye guess'd
 The fire that warms,
 The fire that warms
 Each apathetic breast!
 Each apathetic breast!

But stay! my father is not here!
 And pray! where is my mother dear?

I did not think it meet to see
 A dame of lengthy pedigree,
 A Baronet and K.C.B.
 A Doctor of Divinity,
 And that respectable Q.C.,
 All fast asleep, al-fresco-ly,
 And so I had them carried home
 And put to bed respectably!
 And put to bed respectably!
 I trust my conduct meets your approbation!

Sir, you acted with discrimination,
 And showed more delicate appreciation
 Than we expect in persons of your station.

Yes! it show'd more delicate appreciation
 Than we / they expect in persons of your / my station!

But soft – they waken one by one,
 The spell has worked, the deed is done!
 I would suggest that we retire
 While Love, the Housemaid, lights her kitchen fire!

 While Love, the Housemaid, lights her kitchen fire!

HERE IS A CASE UNPRECEDENTED!

Here is a case unprecedented!
 Here are a King and Queen ill-starred!
 Ever since marriage was first invented
 Never was known a case so hard!
 I may be said to have been bisected,
 By a profound catastrophe!
 Through a calamity unexpected
 I am divisible into three!
 I may be said to have been bisected,
 I am divisible into three!
 Thro' a calamity I am divisible into three!
 O moralists all,
 How can you call
 Marriage a state of unity,
 When excellent husbands are bisected,
 Wives divisible into three?
 O moralists all,
 How can you call
 Marriage a state of unity,
 Ah! of unity!
 Moralists all,
 How can you call
 Marriage a state of unity!
 Moralists all,
 How can you call
 Marriage a state of unity!

SO ENDS MY DREAM

So ends my dream – so fades my vision fair!
 Of hope no gleam – distraction and despair!
 My cherished dream, the Ducal throne to share,
 That aim supreme has vanished into air!

All is darksome – all is dreary.
 Broken every promise plighted –
 Sad and sorry – weak and weary!
 Every new-born hope is blighted!
 Death the Friend or Death the Foe,
 Shall I call upon thee? No!
 I will go on living, living, though
 Sad and sorry – weak and weary!
 Death the Friend or Death the Foe,
 Shall I call upon thee? No!
 I will go on living, living,
 Sad and sorry, weary and weak!

Sad and sorry, weak and weary!
 Sad and sorry, weak and weary!
 I will go on living,
 Though sad and sorry —
 Sad and sorry —
 Sad and sorry — weak and weary!

No, no! No, no!
 No, no! No, no! Ah!

No, no! Let the bygone go by!
 For no good ever came of repining:
 If today there are clouds o'er the sky,
 Yet tomorrow the sun may be shining!
 Tomorrow, be kind,
 Tomorrow, to me!
 With loyalty blind
 I bow me to thee!
 Tomorrow, be kind,
 Tomorrow, to me!
 With loyalty blind
 I bow me to thee!

Today is a day of illusion and sorrow,
 So viva Tomorrow,
 God save you, Tomorrow!

WHEN I WAS A LAD

When I was a lad I served a term
 As office boy to an Attorney's firm.
 I cleaned the windows and I swept the floor,
 And I polished up the handle of the big front door.
 (He polished up the handle of the big front door.)
 I polished up that handle so carefully
 That now I am the Ruler of the Queen's Navy!
 (He polished up that handle so carefully,
 That now he is the ruler of the Queen's Navy!)

As office boy I made such a mark
 That they gave me the post of a junior clerk.
 I served the writs with a smile so bland,
 And I copied all the letters in a big round hand.
 (He copied all the letters in a big round hand.)
 I copied all the letters in a hand so free,
 That now I am the Ruler of the Queen's Navy!
 (He copied all the letters in a hand so free,
 That now he is the Ruler of the Queen's Navy!)

In serving writs I made such a name
 That an articled clerk I soon became;
 I wore clean collars and a brand-new suit
 For the passed examination at the Institute.
 (For the passed examination at the Institute.)
 That passed examination did so well for me,
 That now I am the Ruler of the Queen's Navy!
 (That passed examination did so well for he,
 That now he is the Ruler of the Queen's Navy!)

Of legal knowledge I acquired such a grip
 That they took me into the partnership.
 And that junior partnership, I ween,
 Was the only ship that I ever had seen.
 (Was the only ship that he ever had seen.)
 But that kind of ship so suited me,
 That now I am the ruler of the Queen's Navy!
 (But that kind of ship so suited he,
 That now he is the ruler of the Queen's Navy!)

I grew so rich that I was sent
 By a pocket borough into Parliament.
 I always voted at my party's call,
 And I never thought of thinking for myself at all.
 (He never thought of thinking for himself at all.)
 I thought so little, they rewarded me

By making me the Ruler of the Queen's Navy!
(He thought so little, they rewarded he
By making him the Ruler of the Queen's Navy!)

Now landsmen all, whoever you may be,
If you want to rise to the top of the tree,
If your soul isn't fettered to an office stool,
Be careful to be guided by this golden rule.
(Be careful to be guided by this golden rule.)
Stick close to your desks and never go to sea,
And you all may be rulers of the Queen's Navy!
(Stick close to your desks and never go to sea,
And you all may be rulers of the Queen's Navy!)

THREE LITTLE NERDS FROM SCHOOL!

All

Three little nerds from school are we,
Back at the University,
Hoping to find a girl or three!
Three little nerds from school!

N1

Ladies love to hear us croon!

N3

'Cause we can fly them to the moon!

N2

Long as we don't blast off too soon!

All

Three little nerds from school!

Three little nerds who build cool rockets!
Please put your eyes back in their sockets!
'Til you have tried it, please don't knock it!
These things will make you drool!
Three little nerds from school!

N1

One little nerd sets his sights on Mars.

N3

Two little nerds want to see the stars.

N2

And all those shifty-as-heck quasars.

All

Three little nerds from school.

N1

But how to attract a lovely lass?

N3

One who is of the highest class.

N2

One with a truly gorgeous mind.

All

Three little nerds from school!

Three little nerds from school!

Three little nerds, to break tradition,
Went to a G&S audition!
Why, you may ask. Here's our admission:
Ladies would think we're cool!

A LADY FAIR

A Lady fair, of lineage high,
 Was loved by an Ape, in the days gone by.
 The Maid was radiant as the sun,
 The Ape was a most unsightly one,
 The Ape was a most unsightly one
 So it would not do
 His scheme fell through,
 For the Maid, when his love took formal shape,
 Express'd such terror
 At his monstrous error,
 That he stammer'd an apology and made his 'scape,
 The picture of a disconcerted Ape

With a view to rise in the social scale,
 He shaved his bristles and he docked his tail,
 He grew mustachios, and he took his tub,
 And he paid a guinea to a toilet club,
 He paid a guinea to a toilet club
 But it would not do,
 The scheme fell through
 For the Maid was Beauty's fairest Queen,
 With golden tresses,
 Like a real princess's,
 While the Ape, despite his razor keen,
 Was the apiest Ape that ever was seen!

He bought white ties, and he bought dress suits,
 He crammed his feet into bright tight boots
 And to start in life on a brand new plan,
 He christen'd himself Darwinian Man!
 He christen'd himself Darwinian Man!
 But it would not do,
 The scheme fell through
 For the Maiden fair, whom the monkey crav'd,
 Was a radiant Being,
 With a brain farseeing
 While Darwinian Man, though well-behav'd,
 At best is only a monkey shav'd!
 For the Maiden fair, whom the monkey crav'd,
 Was a radiant Being,
 With a brain farseeing
 While Darwinian Man, though well-behav'd,
 At best is only a monkey shav'd!

A BRITISH TART

A British tart is a steamy soul
 In all she deigns to do.
 With sugar and with spice,
 Which you'll think is rather nice,
 We'll make three men of you!

A flash of leg and a shake of hip,
 A bat of lash and a pout of lip.
 Each word and phrase spoken soft and low,
 And if that doesn't work, we'll try a hot tango!

Nerds

A flash of leg and a shake of hip,
 A bat of lash and a pout of lip.
 Each word and phrase spoken soft and low,
 And if that doesn't work, we'll try a hot tango!

Tarts

Our passions burn with an in-born fire
 That begs to be released.
 The girls you've had before
 Left you hungering for more,
 But now you have a feast!

Our hands will roam and they'll never stop.
 The hair will twirl and the foot will pop.
 It may seem wrong and it might seem rude,
 But this is just our customary attitude!

Nerds

Our hands will roam and they'll never stop.
 The hair will twirl and the foot will pop.
 It may seem wrong and it might seem rude,
 But this is just our customary attitude!

Long Years Ago

Long years ago — fourteen, maybe,
 When but a tiny babe of four,
 Another baby played with me,
 My elder by a year or more;
 A little child of beauty rare,
 With marv'lous eyes and wondrous hair,
 Who, in my child-eyes, seemed to me
 All that a little child should be!
 Ah, how we loved, that child and I!
 How pure our baby joy!
 How true our love — and, by the bye,
 He was a little boy!
 Ah, old, old tale of Cupid's touch!
 I thought as much — I thought as much!
 He was a little boy!
 Pray don't misconstrue what I say —
 Remember, pray — remember, pray,
 He was a little boy!
 No doubt! Yet, spite of all your pains,
 The interesting fact remains —
 He was a little boy!

Ah, yes, in spite of all my pains,
 The interesting fact remains —
 He was a little boy!
 He was a little boy!

MY EYES ARE FULLY OPEN TO MY AWFUL SITUATION

My eyes are fully open to my awful situation –
 I shall go at once to Roderic and make him an oration.
 I shall tell him I've recovered my forgotten moral senses,
 And I don't care twopence-halfpenny for any consequences.
 Now I do not want to perish by the sword or by the dagger,
 But a martyr may indulge a little pardonable swagger,
 And a word or two of compliment my vanity would flatter,
 But I've got to die tomorrow, so it really doesn't matter!

So it really doesn't matter

If were not a little mad and generally silly
 I should give you my advice upon the subject, willy-nilly;
 I should show you in a moment how to grapple with the question,
 And you'd really be astonished at the force of my suggestion.
 On the subject I shall write you a most valuable letter,
 Full of excellent suggestions when I feel a little better,
 But at present I'm afraid I am as mad as any hatter,
 So I'll keep 'em to myself, for my opinion doesn't matter!
 Her opinion doesn't matter,

Her opinion doesn't matter ...

If I had been so lucky as to have a steady brother
 Who could talk to me as we are talking now to one another –
 Who could give me good advice when he discovered I was erring
 (Which is just the very favour which on you I am conferring),
 My existence would have made a rather interesting idyll,
 And I might have lived and died a very decent indiwiddle.
 This particularly rapid, unintelligible patter
 Isn't generally heard, and if it is it doesn't matter!

This particularly rapid, unintelligible patter
 Isn't generally heard, and if it is it doesn't matter,
 This particularly rapid, unintelligible patter
 Isn't generally heard, and if it is it doesn't matter...

ALL IS PREPARED

It is prepared, your gallant crew await you.
 My Frederic in tears? It cannot be
 That lion-heart quails at the coming conflict?

No, Mabel, no. A terrible disclosure
 Has just been made. Mabel, my dearly-loved one,
 I bound myself to serve the pirate captain
 Until I reached my one-and-twentieth birthday

But you are twenty-one?

I've just discovered
 That I was born in leap-year, and that birthday
 Will not be reached by me till nineteen forty!
 Oh, horrible! catastrophe appalling!
 And so, farewell!

No, no! Ah, Frederic, hear me.
 Stay, Frederic, stay!
 They have no legal claim,
 No shadow of a shame
 Will fall upon thy name.
 Stay, Frederic, stay!

Nay, Mabel, nay!
 Tonight I quit these walls,
 The thought my soul appalls,
 But when stern Duty calls,

Stay, Frederic, stay!
 Nay, Mabel, nay!
 They have no claim,
 But duty's name.
 No shadow of a shame
 The thought my soul appalls,
 Will fall upon thy name.
 But when stern Duty calls,

Stay, Frederic, stay!
 I must obey.

Ah, leave me not to pine
 Alone and desolate;
 No fate seemed fair as mine,
 No happiness so great!

And Nature, day by day,
 Has sung in accents clear
 This joyous roundelay,
 "He loves thee – he is here.
 Fal, la, la, la, Fal, la, la, la.
 He loves thee – he is here.
 Fal, la, la, Fal, la!"

Ah, must I leave thee here
 In endless night to dream,
 Where joy is dark and drear,
 And sorrow all supreme –
 Where nature, day by day,
 Will sing, in altered tone,
 This weary roundelay,
 "He loves thee – he is gone.
 Fal, la, la, la, Fal, la, la, la.
 He loves thee – he is gone."

Fal, la, la, Fal, la!
 In 2040 I of age shall be,
 I'll then return, and claim you – I declare it!
 It seems so long!
 Swear that, till then, you will be true to me.
 Yes, I'll be strong!
 By all the Stanleys dead and gone, I swear it!

Oh, here is love, and here is truth,
 And here is food for joyous laughter:
 He/She will be faithful to his/her sooth
 Till we are wed, and even after.

WITH WILY BRAIN

With wily brain upon the spot
 A private plot we'll plan,
 The most ingenious private plot
 Since private plots began.
 That's understood. So far we've got
 And, striking while the iron's hot,
 We'll now determine like a shot
 The details of this private plot.
 I think we ought
 Such bosh I never heard!
 Ah! happy thought!
 How utterly dashed absurd
 I'll tell you how
 Why, what put that in your head?
 I've got it now
 Oh, take him away to bed!
 What, put me to bed?
 Yes, certainly put him to bed!
 But, bless me, don't you
 Do listen to me, I pray
 It certainly seems to me
 Bah — this is the only way!
 It's rubbish absurd you grow!
 You talk ridiculous stuff!
 So far we haven't quite solved the plot.
 They're not a very ingenious lot
 But don't be unhappy,
 It's still on the tapis,
 We'll presently hit on a capital plot!
 Suppose we all
 Now there I think you're right.
 Then we might all
 That's true, we certainly might.
 I'll tell you what
 We will if we possibly can.
 Then on the spot
 Bravo! A capital plan!
 That's exceedingly neat and new!
 Exceedingly new and neat.
 I fancy that that will do.
 It's certainly very complete.
 Well done you sly old sap!
 Bravo, you cunning old mole!
 You very ingenious chap!
 You intellectual, intellectual soul!
 At last a capital plan we've got

We won't say how and we won't say what:
 It's safe in my noddle —
 Now off we will toddle,
 And slyly develop this capital plot!
 At last a capital plan we've got
We won't say how and we won't say what:
 It's safe in my noddle —
 Now off we will toddle,
 And slyly develop this capital plot!

LOVE, UNREQUITED

Love, unrequited, robs me of my rest:
 Love, hopeless love, my ardent soul encumbers:
 Love, nightmare-like, lies heavy on my chest
 And weaves itself into my midnight slumbers!
 When you're lying awake
 With a dismal headache
 And repose is taboo'd by anxiety
 I conceive you may use
 Any language you choose
 To indulge in, without impropriety;
 For your brain is on fire
 The bedclothes conspire
 Of usual slumber to plunder you:
 First your counterpane goes
 And uncovers your toes
 And your sheet slips demurely from under you;
 Then the blanketing tickles
 You feel like mixed pickles
 So terribly sharp is the pricking
 And you're hot, and you're cross
 And you tumble and toss
 Till there's nothing 'twixt you and the ticking
 Then the bedclothes all creep
 To the ground in a heap
 And you pick 'em all up in a tangle;
 Next your pillow resigns
 And politely declines
 To remain at its usual angle!
 Well, you get some repose
 In the form of a doze
 With hot eyeballs and head ever aching
 But your slumbering teems
 With such horrible dreams
 That you'd very much better be waking;
 For you dream you are crossing
 The Channel, and tossing
 About in a steamer from Harwich
 Which is something between
 A large bathing machine
 And a very small second-class carriage
 And you're giving a treat
 (Penny ice and cold meat)
 To a party of friends and relations
 They're a ravenous horde
 And they all came on board

At Sloane Square and South Kensington Stations

And bound on that journey

You find your attorney

(Who started that morning from Devon);

He's a bit undersized

And you don't feel surprised

When he tells you he's only eleven

Well, you're driving like mad

With this singular lad

(By the by, the ship's now a four-wheeler)

And you're playing round games

And he calls you bad names

When you tell him that "ties pay the dealer";

But this you can't stand

So you throw up your hand

And you find you're as cold as an icicle

In your shirt and your socks

(The black silk with gold clocks)

Crossing Salisbury Plain on a bicycle:

And he and the crew

Are on bicycles too

Which they've somehow or other invested in

And he's telling the tars

All the particulars

Of a company he's interested in

It's a scheme of devices

To get at low prices

All goods from cough mixtures to cables

(Which tickled the sailors)

By treating retailers

As though they were all vegetables

You get a good spadesman

To plant a small tradesman

(First take off his boots with a boot-tree)

And his legs will take root

And his fingers will shoot

And they'll blossom and bud like a fruit-tree

From the greengrocer tree

You get grapes and green pea

Cauliflower, pineapple, and cranberries

While the pastry-cook plant

Cherry brandy will grant

Apple puffs, and three corners, and Banburys

The shares are a penny

And ever so many

Are taken by Rothschild and Baring
And just as a few
Are allotted to you
You awake with a shudder despairing

You're a regular wreck
With a crick in your neck
And no wonder you snore
For your head's on the floor
And you've needles and pins
From your soles to your shins
And your flesh is a-creep
For your left leg's asleep
And you've cramp in your toes
And a fly on your nose
And some fluff in your lung
And a feverish tongue
And a thirst that's intense
And a general sense
That you haven't been sleeping in clover;
But the darkness has passed
And it's daylight at last
And the night has been long
Ditto, ditto my song
And thank goodness they're both of them over!

MY LORD, A SUPPLIANT

My lord, a suppliant at your feet I kneel,
 Oh, listen to a mother's fond appeal!
 Hear me to-night! I come in urgent need –
 'Tis for my son, young Strephon, that I plead!
 He loves! If in the bygone years
 Thine eyes have ever shed
 Tears – bitter, unavailing tears,
 For one untimely dead –
 If, in the eventide of life,
 Sad thoughts of her arise,
 Then let the memory of thy wife
 Plead for my boy – he dies!

Marjorie Eyre as Iolanthe (1930s)

[Click on picture to enlarge](#)

Joyce Wright as Iolanthe (1950s)

He dies! If fondly laid aside
 In some old cabinet,
 Memorials of thy long-dead bride
 Lie, dearly treasured yet,
 Then let her hallowed bridal dress –
 Her little dainty gloves –
 Her withered flowers – her faded tress –
 Plead for my boy – he loves!

RAPTURE, RAPTURE

When love's votary,
 Flushed with capture,
 Seeks the notary,
 Joy and jollity
 Then is polity;
 Reigns frivolity!
 Rapture, rapture!
 Joy and jollity
 Then is polity;
 Reigns frivolity!
 Rapture, rapture!

Doleful, doleful!
 When humanity
 With its soul full
 Of satanity,
 Courting privity,
 Down declivity
 Seeks captivity!
 Doleful, doleful!
 Courting privity,
 Down declivity
 Seeks captivity!
 Doleful, doleful!
 Joyful, joyful!
 When virginity
 Seeks, all coyful,
 Man's affinity;
 Fate all flowery,
 Bright and bowery,
 Is her dowery!
 Joyful, joyful!
 Fate all flowery,
 Bright and bowery,
 Is her dowery!
 Joyful, joyful!
 Ghastly, ghastly!
 When man, sorrowful,
 Firstly, lastly,
 Of to-morrow full,
 After tarrying,
 Yields to harrying—
 Goes a-marrying.
 Ghastly, ghastly!

FOLD YOUR FLAPPING WINGS

My bill has now been read a second time:
 His ready vote no member now refuses;
 In verity I wield a pow'r sublime,
 And one that I can turn to mighty uses!
 What joy to carry, in the very teeth
 Of ministry, cross-bench and opposition,
 Some rather urgent measures quite beneath
 The ken of Patriot and Politician!

Fold your flapping wings,
 Soaring legislature!
 Stoop to little things,
 Stoop to human nature!
 Never need to roam,
 Members patriotic,
 Let's begin at home
 Crime is no exotic!
 Bitter is your bane
 Terrible your trials,
 Dingy Drury Lane!
 Soapless Seven Dials!

Take a tipsy lout,
 Gathered from the gutter.
 Hustle him about,
 Strap him to a shutter.
 What am I but he,
 Washed at hours stated,
 Fed on filagree,
 Clothed and educated?
 He's a mark of scorn,
 I might be another,
 If I had been born
 Of a tipsy mother.
 Take a wretched thief,
 Through the city sneaking.
 Pocket handkerchief
 Ever, ever seeking.
 What is he but I
 Robbed of all my chances,
 Picking pockets by
 Force of circumstances?
 I might be as bad,
 As unlucky, rather,
 If I'd only had
 Fagin for a father!

POOR WAND'RING ONE!

Poor wand'ring one!
Though thou hast surely strayed
Take heart of grace
Thy steps retrace
Poor wand'ring one!

Poor wand'ring one!
If such poor love as mine
Can help thee find
True peace of mind
Why, take it, it is thine!

WELCOME, GENTRY

Welcome, gentry,
 For your entry
 Sets our tender hearts a-beating.
 Men of station,
 Admiration
 Prompts this unaffected greeting.
 Hearty greeting,
 Hearty greeting offer we!

When thoroughly tired
 Of being admired,
 By ladies of gentle degree – degree,
 With flattery sated,
 High-flown and inflated,
 Away from the city we flee – we flee!
 From charms intramural
 To prettiness rural
 The sudden transition
 Is simply Elysian,
 So come, Amaryllis,
 Come, Chloe and Phyllis,
 Your slaves, for the moment, are we!
 Your slaves, for the moment, are we!
 The sons of the tillage
 Who dwell in this village
 Are people of lowly degree – degree.
 Though honest and active,
 They're most unattractive,
 And awkward as awkward can be – can be.
 They're clumsy clodhoppers
 With axes and choppers,
 And shepherds and ploughmen
 And drovers and cowmen,
 Hedgers and reapers
 And carters and keepers,
 But never a lover for me!
 But never a lover for me!
 But never a lover for me!

I AM THE VERY MODEL OF A MODERN MAJOR-GENERAL

I am the very model of a modern Major-General
 I've information vegetable, animal, and mineral
 I know the kings of England, and I quote the fights historical
 From Marathon to Waterloo, in order categorical
 I'm very well acquainted, too, with matters mathematical
 I understand equations, both the simple and quadratical
 About binomial theorem I am teeming with a lot o' news
 With many cheerful facts about the square of the hypotenuse
 I'm very good at integral and differential calculus
 I know the scientific names of beings animalculous
 In short, in matters vegetable, animal, and mineral
 I am the very model of a modern Major-General
 I know our mythic history, King Arthur's and Sir Caradoc's
 I answer hard acrostics, I've a pretty taste for paradox
 I quote in elegiacs all the crimes of Heliogabalus
 In conics I can floor peculiarities parabolous
 I can tell undoubted Raphaels from Gerard Dows and Zoffanies
 I know the croaking chorus from The Frogs of Aristophanes!
 Then I can hum a fugue of which I've heard the music's din afore
 And whistle all the airs from that infernal nonsense Pinafore
 Then I can write a washing bill in Babylonian cuneiform
 And tell you ev'ry detail of Caractacus's uniform
 In short, in matters vegetable, animal, and mineral
 I am the very model of a modern Major-General
 In fact, when I know what is meant by "mamelon" and "ravelin"
 When I can tell at sight a Mauser rifle from a Javelin
 When such affairs as sorties and surprises I'm more wary at
 And when I know precisely what is meant by "commissariat"
 When I have learnt what progress has been made in modern gunnery
 When I know more of tactics than a novice in a nunnery
 In short, when I've a smattering of elemental strategy
 You'll say a better Major-General has never sat a gee
 For my military knowledge, though I'm plucky and adventury
 Has only been brought down to the beginning of the century
 But still, in matters vegetable, animal, and mineral
 I am the very model of a modern Major-General

Hail, Poetry

Although our dark career
Sometimes involves the crime of stealing,
We rather think that we're
Not altogether void of feeling.
Although we live by strife,
We're always sorry to begin it,
For what, we ask, is life
Without a touch of Poetry in it?
Hail, Poetry, thou heav'n-born maid!
Thou gildest e'en the pirate's trade.
Hail, flowing fount of sentiment!
All hail! All hail! Divine emollient!

Opera Huntsville

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Mission Statement:

Opera Huntsville's mission is to produce high-quality productions, to promote a curiosity and love for the operatic art form, and to educate the Northern Alabama community on the nature of opera.

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Music by: Gaetano Donizetti

Sung in Italian
with English Subtitles

Dates:

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Von Braun Playhouse