



The Patter Post

The newsletter of Lyric Theatre,
the performing arm of
the Gilbert and Sullivan Society of San José

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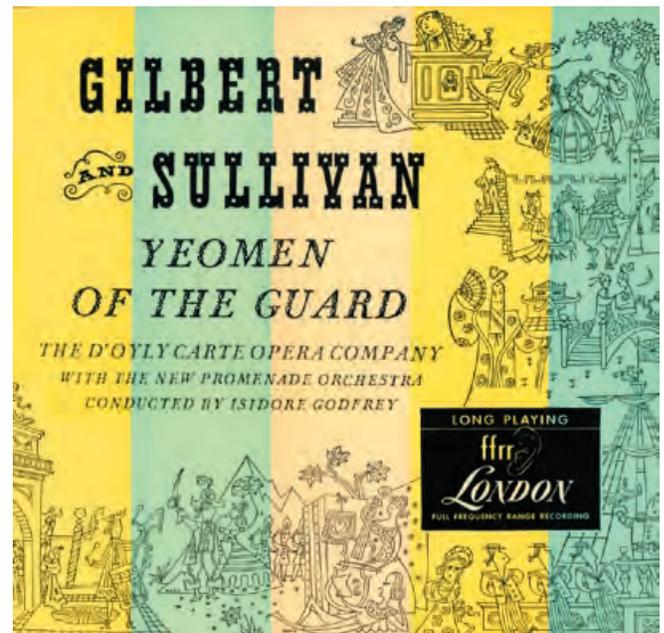
The Yeomen of the Guard

My Grandmother, The Yeomen, and I

BY WALTER MAYES, STAGE DIRECTOR

WHEN I was five, I had a cat named Colonel Fairfax. He was a stray that appeared outside a rehearsal for a production of *The Yeomen of the Guard*, howling at the exact same pitch as the top note in Fairfax's first act ballad, "Is Life a Boon?" He did so incessantly throughout rehearsal until my grandmother got up from the piano and went outside to find out what the racket was. An orange and white tabby, he was so happy to have the attention of my grandmother, who never could refuse a cat, and she promptly brought him home to live with us and our other cat, Satchmo. My grandmother always named her cats after singers or movie stars.

Growing up with my grandmother meant exposure to a lot of music, and it was possible to ask her to play "that skipping song" and she'd pound out the *friska* section of Liszt's *Hungarian Rhapsody No. 2* while my brother and I skipped around her coffee table. It also meant that Saturday afternoons were filled with piano lessons and Milton Cross and The Metropolitan Opera broadcasts, and that we would watch Leonard Bernstein's *Young People's Concerts* and she would snap her fingers at me and quiz me on the things she expected me to know already. It meant that if you told her you liked a popular song, she'd take a taxi down to the music store, buy the sheet music, and then put together an impromptu performance in her living room, either piano solo, such as Roger Williams's over-the-top arrangement of *Autumn Leaves*, or she'd make me and my brother sing *Moon River* for my mom's birthday.



Gilbert & Sullivan were a huge part of my grandmother's life in Rockville, MD, in the 1950s and '60s. Her recordings and scores of their operettas had a prominent place next to the grand piano that dominated her living room and my memory. An amazing pianist, she was a one-woman orchestra for the local G&S Society, providing rehearsal accompaniment and vocal coaching for a group of regulars who performed a different show every year at the Episcopal Church. Her stories of the regulars in the troupe fascinated me as a child, and her writings (letters, journals, and notes in the margins of books) are foundational to my love and appreciation of the arts.

One hour before curtain time of each performance, please join us for an informative talk and question-and-answer session in our performance space, the San José City College Theater. Topics for discussion include the background of the show's composition, the directors' approaches to the work, and any questions you may have about the shows and about Lyric Theatre. Especially if you haven't already joined us at SJCC, getting there early for the talk also ensures that you'll be relaxed and in place for the first note of the overture!

I have all her scores, with her meticulous notes in pencil, including whole sections of string passages in the piano reduction crossed out and marked “Forget it,” and notes at the beginning of a song reminding her to play it “In her key,” and that “He wobbles.” I took to the 1950 London boxed double-record set of The D’Oyly Carte *Yeomen* and listened to it religiously, and had the show practically memorized by the age of eight, not knowing that there was a script to the operetta, and believing the lyrics included in the libretto to be the sum total of the play.

The subtitle, *The Merryman and His Maid*, is a clue to the emphasis that I want to give to the play, for I feel the heart of the story belongs to Jack Point and Elsie, the traveling entertainers who are pursued onto the Tower Green by a mob and who calm them with a song that mirrors their relationship. Jack is my favorite of all the patter roles and one of the finest “sad clown” roles ever written. An out-of-work jester, he travels around England with Elsie and her sickly mother, finding work where he can and busking whenever a crowd can be drawn. He sees Elsie very much as his intended, but we get the feeling that this semi-engagement has gone on for quite a long time. Elsie, a much less traditional ingenue than in previous operettas, has reached a point in her life where she wonders if this is all it’s ever going to be. Life on the road has toughened her, the bloom is off the rose as far as any attraction she may have had for Jack, and she is not getting any younger. When offered the chance to marry the doomed Colonel Fairfax before he is beheaded, it is not only the financial boon that spurs her decision, but the sheer romance of the situation, a romance she had resigned herself to living without. That the ultimate resolution to Elsie and Jack’s story comes from a ruse on the Colonel’s part and leaves Jack, as the script says, “insensible” at the end of the play makes for one of the oddest combinations of feelings as the curtain falls.

Indeed, if you examine the three principal female roles, there is a lot going on about hopes and dreams, both realized and dashed. Gilbert is giving us a portrayal of women chaffing at the restrictions put on them by the conventions of this Victorian interpretation of Tudor England. All three women wind up partnered at the end through trickery and/or deception, with varying degrees of happiness on their parts and the part of their intendeds. Yet all three women express more strength, determination, and sheer sassiness than is regular for such a time. Elsie gets to make a journey into pure ingenue heaven; Phoebe aims and misses quite badly in her quest for Colonel Fairfax’s heart, winding up instead resigned to life with a suitor she finds less than suitable; and Dame Carruthers presses the most reluctant Sergeant Meryll into matrimony through fortune and blackmail.

One wonders what life would be like were we to check in on these three couples a few years hence.

In 1538, the year of our production’s setting, the world of the Tower of London is one of recent socio-religious upheaval, where people went to bed one night Catholic and awoke the next day Protestant by decree of the King, who is between wives number three and four. The recent death of King Henry’s beloved third wife, Jane Seymour, due to complications from the birth of young Prince Edward, has put the King deep into melancholy and rage, and the memory of the beheading of the previous Queen, Anne Boleyn, is fresh in people’s minds. That the folk who populate the Tower are surrounded by torture and execution is underscored by the historical lesson from Dame Carruthers and in Wilfred’s comical sadism.

It is the thorough depiction of this world and its inhabitants that makes this not only one of Gilbert’s best scripts, but brought out some of Sullivan’s finest writing. Indeed, the Overture stands as one of my favorite pieces of music. [See Paul Zawilski’s article on p. 5.] Even though no other G&S has so captivated me (and I only performed in one production of *Pinafore* in college), I have been staging *The Yeomen of the Guard* in my head since I was ten. I am delighted to have the opportunity to finally stage my grandmother’s and my favorite Gilbert & Sullivan for all of you.

WE WELCOME the newest member of the Lyric Theatre family, Aria Rain Galpin, born February 19 to Mackenzie Davenport and Daniel Galpin. Mackenzie has sung in five of our shows and is often on our production staff. Daniel has performed twenty-two lead roles in Mainstage and Discovery productions since 2005, including the title role in *El Capitan*. We’re hopeful that their most recent production will also be seen on our stage in a few years!



The President's Tuppence

BY ANN BYLER

Moving On

THE 2018–2019 season marks my sixth and last year as President of Lyric Theatre. I've been very honored to shepherd the group, but I think the time has arrived for a new face. My term ends June 30, and the company is looking for a new president. One of my lofty goals has been to find a way to pay an executive director. An organization with an annual budget of a quarter of a million dollars could really use a paid executive! Unfortunately, the exploding real estate market in this vicinity effectively prevented realization of that goal when our warehouse and storage costs greatly escalated.

The company has undergone major changes in the past 5½ years. One of the first changes was switching ticket and donor management to Arts People. This enabled our patrons to choose their seats and print their own tickets at home. It also facilitated a much quicker "thank you" to our donors. And it allowed us to outsource our credit card management and security.

One of the major challenges of running a volunteer group is to be able to have more than one person who can do a job. That way, if one person has other pressing matters in his life (remember, this is a volunteer organization), someone else can take over. However, it seems that the minute another person is able to do the job, the first one disappears. A happy exception is our box office. For years, Chris Frye did it all. Now he has at least three other people who have taken over when he has another job (an infrequent occurrence, but one that needs to be covered). At the other end, an ongoing challenge has been to find enough producers.

In 2013, we contracted to redesign our website to make it more attractive and easier to edit. If a website is to be kept up, it needs constant attention. The plan was to have the web designer in the background, to be contacted only as absolutely needed, and to have two main people to work on the website. Unfortunately, the cost of living in this area chased one of the two away, and it has fallen mainly to my spouse, Larry Byler, to do the updating. PATTERN POSTS have been added (in color), new maps, and an ability to see the new season before the old is past. But, at this point, it is probably time to think about a new design. Technology gets old fast!

In 2014, courtesy of professional marketer Matt Levine, Lyric Theatre had its first ever Focus Group. The result was reigniting our program to bring school children for a performance and to initiate our pre-show talks that have proved to be very popular. While the

performance for school children has been put on hold with the move to SJCC, we hope to revive it soon.

The Morale Committee (now called the Production Review Committee) was put together in 2014 to address complaints. Lyric Theatre is fortunate to have Doreen Finkelstein, a professional research analyst, on our board. Doreen sets up anonymous surveys after each show where she queries cast members, orchestra members, and production staff about all aspects of the show. This is vital to improving our product and process for all.

In 2015, we began using Constant Contact to send out our e-blasts. This has allowed multiple people not versed in HTML to send out attractive marketing emails.

We have increased our marketing budget, using more realistic budgetary guidelines in hopes of increasing our audiences. Dennis Gaushell has taken on the chair of the Marketing Department, while Jeffrey Yaeger heads our social media efforts. Technology keeps changing the game!

We have also been fortunate in the last few years to have Barbara Murray, Professor of Theatre and Dance at Santa Clara University and long-time Lyric Theatre costumer and director, to chair the Repertoire Committee.

Lyric Theatre has never had a problem with dishonesty. However, after the debacle at Peninsula Symphony, where their executive director was caught stealing from the till, I felt that we should have more financial transparency in place. Both the treasurer, Peter Krajewski, and I have access to the bank account: I get notices of unusual activity and once a week I am sent the actual balance in the account. It has been a slow process, but we are finally ready to convert to an online version of our books so they can be monitored by multiple parties. We also hope to set up the books to make getting grants easier. Going forward, this is just better business practice.

The biggest change for our performers has been the move out of the old Martin Avenue warehouse. For 15 years, Lyric Theatre had its offices and did all of its set construction, costume construction, rehearsing, and storage at the warehouse with its 6700 square feet. For five of those years we had the front offices as well for an additional 2000 square feet. In October of 2015, we were hit with a 40% increase in rent. This proved to be untenable. The following year, we were able to negotiate a return to our old rent for one year by giving up the front offices. However, when our lease expired at the end of 2017, the market was exploding and our rent was to go up 75%. If we could not afford 40%, 75% was out of the question.

So we've moved into a 2700 sq. ft. warehouse which is fine for office space and for costume and set construction,

but it is too small to rehearse in or store much of anything. Luckily, St. Mark's Episcopal Church in Santa Clara has been renting a nice space to us at a very reasonable rate for rehearsals. Storage is another challenge. Tabard Theatre obtained space last year in a building slated for eventual demolition. They offered 2400 sq. ft. of storage space to Lyric Theatre for a very reasonable rate. We were hoping to be able to stay there for three years, although it was understood it might be only one. But Tabard just received notice that demolition is imminent and that both of us needed to be out of the building by March 15. This is one week before the opening of *The Yeomen of the Guard*, a most inconvenient time! We moved quickly to find alternative storage space, and occupied it over the weekend of February 23–24; our volunteer crew is credited in **News & Notes** at right.

The other big change, of course, was our move from the Montgomery Theater to the San José City College Theater. While patrons have enjoyed the quiet campus, better parking, and a more intimate theater, the sound problems have been difficult to deal with without spending large sums on some sort of operetta mics. The theater is also in need of major repairs in its lighting and flies, which apparently will not be fixed for several years. We are beginning to explore alternative venues.

With all the changes that the company has managed, I am proud to say that Lyric Theatre has continued to put on a full set of artistically satisfying shows. Musicals have included *The Sound of Music*, *A Little Night Music*, *The Music Man*, *Oklahoma!*, and *The Wizard of Oz*. For operettas, we have presented *La Périchole*, *The Serenade*, *Gianni Schicchi*, and *A Night in Venice*. Representing our Gilbert & Sullivan roots there has been *Ruddigore*, *The Mikado*, *Utopia Limited*, *Iolanthe*, *The Pirates of Penzance*, *Princess Ida*, and *Patience*; and Discovery shows *Cyrano de Bergerac*, *The Prince of Pilsen*, *The Mountebanks*, *El Capitan*, and *The Chimes of Normandy*. Lyric Theatre has applied for and received a grant each year from the City of San José; we have received a couple of grants from the Victor Herbert Foundation and one from SV Creates. We have put on two major fundraisers at Guglielmo's Winery. The grass has not been growing under our feet!

So, with the multiple challenges these past few years, I'm looking forward to a new face bringing new ideas to Lyric Theatre. I plan to be available for special projects and trust the company will prosper, hopefully with lower real estate costs to endure. And thanks to everyone who has pitched in – it truly takes a village to put on a show.



News & Notes

Our end-of-year campaign was very successful, bringing in approximately \$21,000 to the company. Thanks to all who generously donated. Your contributions are a major factor in sustaining Lyric Theatre.

The Lyric Victorian Carolers also had a very successful year, bringing in close to \$10,000. See the accompanying article on p. 8.

Also, the Lyric Victorian Carolers joined forces with members of the St. Mark's Episcopal Church (Santa Clara) choir in mid-December to stroll through the neighborhood and sing carols. This was the first of what will likely become an annual tradition. Lyric carolers present were Leia Mehlman, Kelly McCoy-Prael, Mabel & Brian Peton, Jim Snell, Larry Tom, Chris Frye, and, from St. Mark's, one of our newest board members, Sharon Martin. A good time was had by all, particularly the people we sang for! We were happy to partner with St. Mark's as the bulk of our rehearsals now take place at their church.

We are happy to report that Lyric Theatre has received a \$7,000 grant from The Victor Herbert Foundation in support of our work in restoring the full orchestra score for our Discovery production of Victor Herbert's *The Enchantress* last year.

After many years of vigorous and dogged efforts, our current Volunteer Coordinator, Linda Reininger, has stepped down from the position, and we are looking for someone to take over the role. Please see the article on p. 9 for information. Thanks for your many, many hours of dedicated work, Linda!

On February 23 and 24, Rover Spotts led a team of 16 people moving the majority of our set pieces, costumes, and props to a new storage facility. Thanks to Mark Baushke, Shirley Benson, Ray Burleigh, Larry and Ann Byler, Bob Crabb, Lynne Haynes-Tucker, Marc and Francine Hopkins, Spud Kedir, Barbara Murray, Doug, Eileen, and Andrew Stein, Brianna Stutzman, and Paul Zawilski for their help and expertise.

Our annual membership meeting is set for May 26. Please mark your calendars and keep your eye out for further details as we get closer to the date.

Have you been involved in previous productions at Lyric Theatre? Have you had previous associations with the company? If so, and you have some news you would like to share, please drop a note to patterpost@lyrictheatre.org.

A Look at the Overture to *The Yeomen of the Guard*

BY PAUL ZAWILSKI, MUSICAL DIRECTOR

ARTHUR SEYMOUR SULLIVAN was a composer with great talent, skill, and ambition. While he is most remembered for his 14 operatic collaborations with William S. Gilbert, his other works include ten operas, eleven major orchestral works, ten choral works and oratorios, two ballets, incidental music to several plays, and numerous church pieces, songs, and piano and chamber pieces. His hymns and songs include “Onward, Christian Soldiers” and “The Lost Chord.”

Most of Sullivan’s collaborations with Gilbert were comedic in nature, meant to elicit laughs and designed to provide a good evening’s entertainment to their audiences. As successful as these shows were, Sullivan always longed to write more serious works.

He got his chance with *The Yeomen of the Guard*, the most serious of these collaborations. There are no wards-in-chancery, no orphans, no sisters and their cousins and their aunts, no magic elixirs, no parodies of existing British institutions, and no foreign locales. The only plot device included in this operetta is mistaken identity, and it’s actually an intentional deception, not accidental.

The action takes place in London during the Tudor period, an era of great historical significance to most Brits. Though no mention is made of any monarch, most people will recognize the historical significance of the Tower of London, as well as the famous “Beefeaters” guarding it. The story, though fictional, could easily have been historical, so full of political intrigue, yet in the end it resolves as a humor-filled though heartfelt narrative.

For details of the story, please read the stage director’s notes or consult any of the *Yeomen* online resources. Here I look at details of this great overture.

Sullivan did not always write the overtures to his own operas. Frequently busy with other works and their deadlines or fighting the illnesses that seem to have plagued him for most of his life, he often left that job to his assistants. Alfred Cellier arranged the overtures to *H.M.S. Pinafore* and *The Pirates of Penzance*, and Eugene D’Albert the overture to *Patience*. Hamilton

Clarke was responsible for the overtures to *The Mikado* and *The Sorcerer*, and Geoffrey Toye wrote the version of the overture to *Ruddigore* that we remember today. That leaves Sullivan writing the overtures to *Iolanthe*, *Princess Ida*, a couple of others, and, for this discussion, *The Yeomen of the Guard*. So, let’s have a look:

Composers write overtures to their operas for two reasons: 1) To give the audience a preview of some of the tunes that they will hear later on in the opera, so that, having heard them at least once, they will enjoy them more in the show with the added context of lyrics and character, and 2) To give the audience time to finish chatting with their friends, settle down and get ready for a two-hour show, and to give late-comers an extra few minutes to find their seats—pretty much the same reasons that we enjoy overtures today.

Sullivan’s overture to *Yeomen* is particularly crafty. Most overtures introduce the themes for three or four of the songs in the show. Sullivan uses most of the songs in the show, so that by the time the overture is done, the audience has heard nearly every major theme. Many of these themes, however, are altered enough so that folks may not recognize that they’ve heard them. (It took me years to finally identify all the themes.)

The overture to *The Yeomen of the Guard* begins with the stately “Tower” theme, a brass fanfare with dotted rhythms on a rising arpeggio that shares with the orchestra a rising scale pattern in the basses, both themes suggesting a tall and significant structure: the Tower of London (below). Both of these themes return later in the show, first when Dame Carruthers sings of the hallowed history of the Tower (“When Our Gallant Norman Foes”), then at the finale to Act One, when the yeomen and townspeople gather at the Tower to meet Leonard Meryll (actually Colonel Fairfax in disguise) back from his exploits as a soldier. It appears again in Act Two, after Jack Point and Wilfred Shadbolt execute their plot to “kill” Colonel Fairfax, at which point the



song continues into a patter about their deed.

The fanfare is joined by violins entering at measure 7 with an obligato passage denoting the busyness at the Tower, as the story unfolds of the late night frenzied activity of moving prisoners from one cell to another due to fire.



At measure 16, Sullivan introduces another “Tower” theme, also from Dame Carruthers’s song previously mentioned (“...the screw may twist and the rack may turn...”).

At measure 27, the full orchestra quiets down, and we hear a bit of “When a Wooer Goes A-Wooing” in the clarinet.



That is followed eight bars later with Elsie’s “...Ah me! What profit we...” from her bridal song later in Act One. This appears with an altered rhythm, so it might not be easily recognizable.



After that sweet transition, we settle into the “second theme” section of the overture with a quote from Phoebe’s song, “Were I Thy Bride.” Sullivan stays with this song for quite a while.



Composers often write overtures in a type of sonata form, starting in the tonic key for the “first theme” section, modulating to a “second theme” section, both within the larger “exposition.” When the composer has sufficiently worked out his exposition, he will bring this section to a close. Sullivan does this by introducing a theme from the finale of Act One (“All frenzied, frenzied with despair I rave”), first quietly at measure 65, then in full glory at measure 75.

At measure 83, we enter the “development” section of the sonata, where Sullivan plays around with the “frenzied” theme along with a soaring note held in the oboe somewhat reminiscent of Mendelssohn’s “Italian” Symphony.

At measure 108, we reach the “recapitulation,” the third major section of the sonata form, and a return to the second Tower theme (the “first theme” in both the exposition and recapitulation). At measure 120, we hear a restatement of the “Wooer” theme (the “second theme” in both exposition and recapitulation).

By measure 135, we think that we’re going to end the overture, because we’ve settled back into the original tonic key, but Sullivan throws a Beethoven trick on us by introducing a new theme and turning the otherwise quiet ending of the overture into an extended ending, or coda.

At measure 136, Sullivan introduces one of Jack Point’s songs (“Oh, A Private Buffoon” from Act Two) but with an altered rhythm and orchestration that disguises the original quite well. The melody continues in a quiet, contemplative fashion, and we think that the overture will again end quietly, this time at measure 153.

But at measure 155 Sullivan brings back the “Frenzied” theme in the strings while remnants of the “Tower” arpeggio echo in the woodwinds. Combining the “Frenzied” theme with “Were I Thy Bride” provides Sullivan with many measures of fun.

The violin obbligato busyness begins again, though it’s several measures before it’s really heard. The dynamic rises to forte, and we enjoy the full power of the original “Tower” arpeggio and scale patterns with tutti orchestra.

The orchestra then chimes in with “With Happiness Their Souls Are Cloyed” from the Act Two finale, and another statement of Jack Point’s song, and we come to the bombastic final chords, giving us a majestic introduction to the most serious of Gilbert and Sullivan’s collaborations, *The Yeomen of the Guard*.

Another Lyrical Season with the Lyric Victorian Carolers

BY JOAN YOUNG

THE LYRIC Victorian Carolers have completed another successful caroling season. The group outdid themselves in 2018 with 24 performances during the holiday season. Dressed in Dickens-style Victorian costumes, the group performed for several retirement communities, private parties, the Gilroy Premium Outlets, and San Jose Historical Park's annual Holiday Tea, to name a few. Not only do we spread holiday cheer and help publicize Lyric Theatre, we also raise money to support our organization.

This year we were hired by various groups due to word of mouth. Normally we send out our marketing letters introducing our group in September. We are hired by some of the same companies who hired us the year before. This year, several people who had seen our group perform at a previous event mentioned our group to another person who ended up contacting the Lyric Victorian Carolers to perform for their function. One such private party contacted us on a Saturday to see if we could perform at two different parties, one of which was being held on that coming Monday. Luckily, we had enough people available to



perform at both of their parties. Both parties were a hit, and our carolers enjoyed performing for each.

The Lyric Victorian Carolers usually has a group of about 30–35 singers each season who cover all four voice parts. This year a few people needed to drop, so we had fewer singers than last year. Fewer carolers make it challenging to create quartets and octets with a nice musical balance, without overworking our performers. We seem to always be short on the lower voices, so if you can sing tenor or bass, please consider joining our happy carol-singing family.



Having completed a very successful 2018 season, we look forward to another successful season in 2019. If you are interested in hiring the Lyric Victorian Carolers or would like to inquire about joining the group, please email us at carolers@lyrictheatre.org.

You can also check us out on the Lyric Theatre website: <http://www.lyrictheatre.org> by clicking on “Lyric Carolers” on the button row near the top of the page.

Volunteer Opportunities at Lyric Theatre

LYRIC THEATRE is an all-volunteer organization (we have no paid staff); we are always looking for more people to come and join the fun. We have specific needs that change from time to time along with general needs that occur on an ongoing basis. You can find detailed information on volunteering on our web site, <http://www.lyrictheatre.org> (select “Volunteer Programs” under the “Support Lyric Theatre” button at the top of the page). If you are interested in volunteering, you can contact us by leaving a message on our ticket and information line at (408) 986-1455 or by sending an e-mail to info@lyrictheatre.org.

Our specific needs at the moment include producers for upcoming shows, a new volunteer coordinator, and ushers for *The Yeomen of the Guard*.

Producers

Are you very detail oriented? A good project manager? We are in need of producers for our 2019/2020 season. The Producer has overall responsibility for the project management and administration of a specific production. The job entails making sure all key positions are staffed (such as costumers, set and lighting designers, make-up artists, etc.), and coordinating the communication between them to ensure that all production-related tasks are completed on time, on budget, and with the highest level of quality. The Producer is also responsible for communication with the cast and orchestra, making sure that everyone knows what is happening and addressing any issues that may arise. Specific producer tasks include creating the production budget, communicating with the Board of Directors regarding production status at each month’s board meeting, coordinating and scheduling the audition process, creating cast lists and rehearsal schedules, ordering and/or printing scores, scheduling rehearsal pianists, facilitating meetings with the production staff and ensuring that all deliverables are being met, gathering info for the program and coordinating its creation and printing, coordinating photo shoots, planning cast parties, and making sure the lobby is staffed for each production. Knowledge of Lyric Theatre through previous performing or other volunteer role is highly advised, but not mandatory. Ability to multi-task and effectively communicate with many diverse personalities is essential. This position offers a small stipend.

Estimated Time Commitment: 2–8 hours per week for approximately a six-month period that concludes

after post-show bills, budget reconciliation, and reports to the Board are completed. Time needed will fluctuate during this period depending on phase of the show and what issues arise.

Volunteer Coordinator

Are you a people person? Are you resourceful? If so, you may be the person we are looking for. The volunteer coordinator is a critical position within Lyric Theatre. This person will help in locating and recruiting potential volunteers and matching them to an opportunity that best matches their interests, skills, and availability. Computer literacy is a must for this position, as much of the work will be done through email and online, though phone calls will occasionally be needed. Experience with Lyric Theatre is helpful but not required.

Estimated Time Commitment: 2–4 hours per week, ongoing.

Ushers for *The Yeomen of the Guard*

One of the many tasks done by the Volunteer Coordinator is to arrange for ushers for our shows. As our long-time Volunteer Coordinator has recently stepped down from the role, as a stop-gap measure we have set up a sign-up site for those who might be interested in volunteering to be ushers for the show. Ushers need to be at the theatre 1½ hours before a performance for training by the house manager. They get to see the show for free after their duties have been performed, so this is a great opportunity to help out Lyric Theatre and save on the cost of a ticket for one of our productions. Please visit the site <https://www.signupgenius.com/go/20f094ea4a822a1fc1-usher> (or <https://tinyurl.com/lyric-usher>) for more information and to sign up!

Other Lyric Volunteer Opportunities

Friends: Ushers (in general), help with the box office, selling concessions, and all aspects of “front of house.”

Stagehands: Help build and strike sets (carpentry and painting); solicit donations of materials; maintain wardrobe and assist costumer; maintain facilities.

Hospitality: Host cast parties; supply food, drink, and amenities as hospitality for performers.

Marketing: Assist Marketing Committee with publicity, outreach, and media releases.

Special Events: Help with major fund-raising events, membership meetings.

Scribes: Assist theater staff with clerical work, mailings, or other special projects. Help with flyers, invitations, and mailings.

Behind the scenes with our photographer Suz McFadden!

LYRIC THEATRE is very lucky to have the photography services of Suz McFadden, proprietor of Suzmcfaddenphoto.com! For the last several years she has taken photos of our shows and supplied us with headshots for display in our lobby. You have undoubtedly seen samples of both when you attend our shows or look through our brochures. She has the uncanny ability to capture that “perfect” moment on stage or while someone is sitting for a head shot, the moment with the right pose or glimmer in the eye. A trip through her website will show you the extra added touches she gives to her art. If you’re ever in need of an event photographer or if you need headshots for business or yes, theater, Suz will get the job done. We’re very happy she’s part of the Lyric Theatre family.



The Wizard of Oz, 2018



Patience, 2018



The Serenade, 2016

Thank You!

We are truly grateful to all who contribute to Lyric Theatre in any way. Donations above ticket sales provide us with the income needed to sustain our productions, as well as our outreach and educational programs. The following donations were received between September 14, 2018, and February 23, 2019:

MEMBER DONATIONS

Benefactor Plus (\$2500–\$5000) • Mark Blattel • Ann & Larry Byler † • Chris Frye • Joel Greene • Bruce Herman • Victoria Sadow

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