



YOUNG VICTORIAN THEATRE COMPANY

The
Yeomen
of the
Guard

SUMMER 2025



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YOUNG VICTORIAN THEATRE COMPANY

Brian S. Goodman, General Manager
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proudly presents its 53rd season

W.S. GILBERT & ARTHUR S. SULLIVAN'S

The Yeomen of the Guard

or, The Merryman and His Maid

Catrin Rowenna Davies
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J. Ernest Green
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Thomas Hochla
CHOREOGRAPHER

Christopher Flint
DIRECTOR OF PRODUCTION & SCENIC DESIGNER

July 13 at 3:00 pm, July 17 at 7:00 pm, July 19 at 7:00 pm and July 20 at 3:00 pm
Alumni Auditorium at Gilman School in Roland Park, Summer 2025

*The Young Victorian Theatre Company is a
Non-Profit Professional Summer Repertory Theatre*

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This performance is supported in part by the Maryland State Arts Council (msac.org)
Funding for the Maryland State Arts Council is also provided by the National Endowment for the Arts, a federal agency, which believes that a great nation deserves great art.

Welcome to Young Vic

Welcome back to those returning to our seasoned halls, and welcome for the first time if you're new to the Young Victorian Theatre Company!

We are delighted to present to you our 55th season's production of Gilbert & Sullivan's *The Yeomen of the Guard*.

Prepare yourselves for a tale of merriment, secret identity, hijinks, and heartbreak. To avoid leaving his estate to his accuser as he awaits execution for a false charge of sorcery, Colonel Fairfax secretly marries Elsie Maynard, a travelling singer. Fairfax then escapes with the help of Sergeant Meryll and his daughter Phoebe, who disguise Fairfax as Leonard Meryll, a new yeomen of the guard.

Confusion and hilarity ensue as Elsie, who had every expectation of becoming a widow,

falls for the disguised Fairfax, while her singing partner, the jester Jack Point, suffers a broken heart as he himself loves Elsie too.

In line with tradition, this theatre strives to uphold the biting wit and acerbic societal commentary of the 19th century composer and lyricist duo Gilbert & Sullivan. As a bridge from opera to modern musical theatre, the pair's works were instrumental in democratizing the art of opera and bringing it to the people. In honor of their legacy, we aim to bring the Roland Park community the same.

Thank you for supporting us in our mission, and we hope you enjoy the show!

BRIAN S. GOODMAN
GENERAL MANAGER

FALLON GOODMAN
ASSISTANT GENERAL MANAGER

From the Board President

On behalf of the Board of Directors of the Young Victorian Theatre Company, I welcome you to this year's production of Gilbert & Sullivan's *The Yeomen of the Guard*.

For over half a century, the Young Vic has been keeping the spirit of Gilbert & Sullivan alive in Baltimore through creative and polished productions of their musical masterpieces. This summer, we are delighted to bring you *The Yeoman of the Guard*.

Set in the Tower of London during the 16th century, Yeomen stands as the most dramatically serious of Gilbert & Sullivan's works and – from its unique overture through its poignant finale – is also their most musically complex. It is an ambitious

work with serious themes that nevertheless retains Gilbert's trademark satiric humor.

As always, I extend a special thank you to our talented artistic and musical directors for their exceptional work on this production. Heartfelt thanks also go to Gilman School for its decades-long support of our mission.

This year's production is dedicated to the memory of Laurie Goodman whose contribution and commitment to the theatre will remain an inspiration to all of us at the Young Vic. We know that *Yeomen* was Laurie's favorite G&S opera, and we hope that our production worthily honors her life and memory.

R. ALAN MACKSEY, JR.
PRESIDENT, BOARD OF DIRECTORS

Laurie O. Goodman

My name is Fallon Goodman and you may know me as the Assistant General Manager of this theatre. But my relationship with art and music started long before that. I was born into a family enmeshed in all things musical and creative.

My father, General Manager Brian S. Goodman, headed the Young Victorian Theatre Company from even before I was born, and my mother was a talented singer and musician who never stopped moving her body to the rhythms all around her and found countless opportunities to sing each day. It was inevitable that I, too, caught the music-bug. I didn't even wait until my birth – I would kick every time my mom watched the Young Vic's performance of *Princess Ida* in 1992!

Unfortunately, we lost my mom to cancer earlier this year on February 16, 2025. This show, *The Yeomen of the Guard*, was her favorite work by Gilbert & Sullivan, for its transcendent musical composition and its bittersweet storytelling – the closest thing to a tragedy the pair ever wrote. She was a highly curious, empathetic person who was at her best when she was awash in strong and passionate emotions – joy, sadness, grief, love.

Her involvement with the company was just as deep and enduring as my father's. She performed onstage, she worked backstage, she wrote grant proposals, she operated the surtitles – whatever needed doing, she would drop everything to see it done. And never asked for any credit or recognition in return. The gift of theatre and to support her husband and daughter were enough for her. She spent her life in service of others, as it was what had always given her the greatest fulfillment.

To say she was a selfless person is to understate her magnitude of being. She carried with her a wealth of musical capability, of adaptability to any situation, of dynamic problem-solving, of boundless kindness.



She was exceedingly clever and just as witty as Gilbert & Sullivan themselves. It only makes sense that she caught the Young Vic-bug just like all the rest. But she stood apart from all of us as the only one who, ironically, never stood in the spotlight (but you bet she helped operate it during her tenure with the theatre!). She never needed to. Her light was as radiant as the sun on its own.

This one is for you, mom.

*His pains were o'er and he sighed no more,
For he lived in the love of a lady!*

*"I Have a Song to Sing, O!",
The Yeomen of the Guard*

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ASSISTANT GENERAL MANAGER

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YVT2020

50TH ANNIVERSARY ENDOWMENT CAMPAIGN

The Young Victorian Theatre Company's 50th Anniversary Endowment Campaign was created as a long-term funding source to sustain and enhance the quality of our orchestra. This endowment is held by Ameriprise and will support and strengthen our orchestra and musicians for current and future audiences.

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In March 1997, the Young Victorian Theatre Company undertook a significant capital campaign entitled *Campaign for the Future*. Our goal was to raise \$200,000 by the end 2001, which is presently held in a permanent endowment at the Baltimore Community Foundation. Proceeds from this campaign help to solidify the company's financial base, alleviate occasional budget shortfalls, and strengthen the theatre for the long term. We'd like to thank these donors for their vision and pledges that have supported and secured Young Vic's future.

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Her Majesty's Yeomen of the Guard

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YOUNG VICTORIAN THEATRE COMPANY

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W.S. GILBERT & ARTHUR S. SULLIVAN'S

The Yeomen of the Guard

or, The Merryman and His Maid

Catrin Rowenna Davies
Artistic Director

J. Ernest Green
Music Director & Conductor

Thomas Hochla
Choreographer

Sir Richard Cholmondeley, *Lieutenant of the Tower* Joey Wilson
 Colonel Fairfax, *under Sentence of Death* Joseph Regan ¹
 Sergeant Meryll, *of the Yeomen of the Guard* James Rogers ²
 Leonard Meryll, *His Son* Jietong Fu
 Jack Point, *a Strolling Jester* Thomas Hochla ³
 Wilfred Shadbolt, *Head Jailer and Assistant Tormentor* Spencer Adamson
 First Yeoman Henry Hubbard
 Second Yeoman David Adeleye
 Elsie Maynard, *a Strolling Singer* Emily Casey ⁴
 Phoebe Meryll, *Sergeant Meryll's daughter* Ann Fogler
 Dame Carruthers, *Housekeeper to the Tower* Rebecca Sacks
 Kate, *Her Niece* Sara Neally

CHORUS OF YEOMEN WARDERS, GENTLEMEN, CITIZENS, ETC.

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ACT I: *The Tower of London* — 15-MINUTE INTERMISSION — ACT II: *Two days later*

Please note this production uses a gunfire sound effect.

¹ Supported by the Art and Cynthia Harvey Lead Tenor Fund
² Supported by the Wright Bass Baritone Fund in memory of Neil Smith
³ Supported by the Broadus Comic Baritone Fund
⁴ Soprano lead supported by the Goodman Fund

YEOMEN SYNOPSIS

Act I

Colonel Fairfax, once a heroic soldier, is imprisoned in the Tower of London and condemned to die that day for sorcery. Phoebe, daughter of Sergeant Meryll of the Yeomen, is in love with him. Wilfred, the head jailer (and Phoebe's unwanted suitor) taunts her with the news of Fairfax's impending execution.

Dame Carruthers, the Tower's housekeeper, dismisses Phoebe's claims of Fairfax's innocence. Alone, Meryll tells Phoebe her brother Leonard is arriving as a new Yeoman, possibly with a reprieve. But Leonard brings no reprieve. So, determined to save Fairfax—who once saved his life—Meryll devises a plan: Leonard will hide while Fairfax, freed from his cell, takes Leonard's place. To ensure success, Phoebe must distract Wilfred in order to steal his keys.

Fairfax, resigned to his fate, speaks to his old friend, the Lieutenant of the Tower. He reveals his corrupt cousin falsely accused him in order to inherit Fairfax's estate. So to foil the scheme, Fairfax asks to be wed to any willing woman, who will be rewarded for her trouble. The Lieutenant agrees to help and exits.

Meanwhile, strolling players Jack Point and Elsie Maynard arrive, pursued by a boisterous

crowd. After performing a song, they're saved from the mob by the Lieutenant. As they need money for Elsie's ailing mother, he offers Elsie a large sum to marry a condemned prisoner. Point loves Elsie and wants to marry her, but he is assured that the groom will be executed and Elsie a widow within the hour.

Elsie consents and is blindfolded for the secret wedding where each party is to be kept unknown. The Lieutenant informs Point of a vacant jester post and they leave to discuss it.

A slightly puzzled Wilfred escorts Elsie from the ceremony as she reflects on her impending widowhood. Phoebe arrives to distract Wilfred with her charms and steals, then returns, the keys while Wilfred dreams of marrying Phoebe.

Fairfax, disguised as Leonard, is introduced all around and insists the tales of his bravery are exaggerated. Upon meeting Phoebe he falters, but Wilfred wishfully brags that he is engaged to Phoebe so as to throw Fairfax off.

As the Headsman enters Fairfax's cell for the execution, Wilfred and the Yeomen discover the prisoner has "escaped." The Lieutenant threatens Wilfred's life in retribution. Elsie faints from shock while Point despairs and the company rushes off to hunt for Fairfax. *(continued)*

Our conductor said thanks, but your ringtone is not needed tonight.

*Please be considerate of our performers
and musicians by silencing your phone.*

**Flash photography and recording
of any kind is strictly prohibited.**

Gilman School is a smoke-free campus.

In the event of an emergency, please exit the building and proceed towards Roland Avenue



Act II

Dame Carruthers scolds the Yeomen for the Fairfax escape. Point, now the Lieutenant's jester, mocks Wilfred. When Wilfred says he'd rather be a jester than a jailer, Point proposes a bargain: Wilfred must publicly claim he shot Fairfax dead during the escape, in exchange for jester training. Wilfred agrees.

Fairfax, still posing as Leonard, regrets marrying the unknown woman. Elsie, who fainted during the escape alarm, is now in Meryll's house, recovering. Dame Carruthers has moved in to nurse her, giving her another excuse to woo Meryll, who wants nothing of it. She reveals that her niece heard Elsie speak in her sleep about a secret wedding.

Alone, Fairfax realizes his mystery bride is the beautiful Elsie. Deciding to test her, he courts her as "Leonard," but she rejects him.

A gunshot sounds and Wilfred pretends he found Fairfax in hiding and shot him as he dove into the Thames. With Fairfax presumed dead,

Point proposes to Elsie. Fairfax, still in disguise, teases Point's clumsy wooing by using Elsie to demonstrate proper courtship. Elsie begins falling for "Leonard," while Point, devastated, wishes he were dead. Phoebe, seeing Fairfax claim Elsie's heart, bursts into tears.

Phoebe unwittingly reveals Leonard's true identity, so to buy Wilfred's silence, she agrees to marry him. The real Leonard finally returns with Fairfax's reprieve. Dame Carruthers threatens to expose Meryll's plot to free Fairfax illegally; Meryll buys her silence with a marriage proposal.

At last, Elsie arrives to marry the man she knows as "Leonard." The Lieutenant announces that her legal husband, Fairfax, is alive. Fairfax enters dressed for the wedding. Elsie, heartbroken, begs her unseen husband to free her so she can go to "Leonard," but Fairfax refuses. When she finally turns to see his face, she realizes he is both her husband and her beloved "Leonard." The company celebrates their union—everyone except the heartbroken Jack Point.



A Different Side of Gilbert & Sullivan

Comedy and tragedy in harmony and tension

The Yeomen of the Guard holds a special place in my heart. When I was studying for my masters in the U.K. with an eye to becoming a history professor, I was cast as Elsie in a university production. That experience set me on a very different path, and I honestly don't know if I would have ended up as a professional in the performing arts without it. (So you can blame Mr. Gilbert & Sir Arthur, Mom.) But personal reflections aside, and after a few productions as the marvelous character of Phoebe, it has been a joy to return to *Yeomen*—this time as a director.

When *The Yeomen of the Guard* premiered at the Savoy Theatre in London in 1888, it marked a striking departure from Gilbert & Sullivan. Up to that point, their comic operas had delighted audiences with satirical humor, absurd situations, and sparkling musicality.

But Sullivan wanted to compose more serious works, and Gilbert appeased him with a plot that didn't contain the typical Topsy-Turvy elements like love potions and babies being swapped at birth. Unlike any of the other G&S works, *Yeomen* is set in a real place, with an historical person (Richard Cholmondeley, Lieutenant of the Tower of London) anchoring it in time and space.

The resulting operetta reveals a different side of their collaboration—retaining the signature wit, wordplay, and satirical charm that define their collaborations, but venturing

into darker, more poignant emotional territory. Here, comedy and tragedy walk hand in hand—sometimes in harmony, sometimes in tension.

With the contradiction of the Tower of London (both palace and dungeon, home and prison, protector and executioner, place of structure and chaos) providing the background, *Yeomen* embraces the thin veil between justice and fate. The characters are fuller, more complex; the humor more bittersweet. Sullivan leapt at the opportunity to write more expansive music to match the darker story, and we are rewarded with arguably his finest score.

As a director, the joy and challenge of *Yeomen* lies in honoring its tonal balance. Here, love doesn't always conquer all, and happy endings don't come guaranteed. Yet, in this more grounded world, the emotional truths shine brighter: hope, resilience, and the human need for connection.

Our production embraces these contrasts and contradictions. We aim to transport you to a world where honor and duty are worn like armor, but where the heart—quietly, persistently—demands to be heard. I hope you hear the hearts and voices of this wonderful cast. It has been a pleasure to be on this journey with them.

CATRIN ROWENNA DAVIES
ARTISTIC DIRECTOR



Brian S. Goodman
GENERAL MANAGER

2025 marks Mr. Goodman's 48th consecutive year as General Manager at the Young Vic. During that time, he has overseen the theatre's development from a semi-professional, partly-student organization to a fully independent company, complete with a permanent endowment and independent Board of Directors. Mr. Goodman is a partner in the law firm of Goodman & Arnold, where he specializes in first and third party insurance property claims and litigation, general liability work and insurance law. He has been named a Super Lawyer from 2009 to the present in the field of general litigation. Mr. Goodman is also general counsel to the National Association of Public Insurance Adjusters and was honored as its 2005 person of the year. His daughter Fallon is a graduate of Bryn Mawr School, where she starred in *A Funny Thing Happened on the Way to the Forum*. She was also featured as Fleta in Young Vic's *Iolanthe* (2010).



Catrin Rowenna Davies
ARTISTIC DIRECTOR

Catrin Rowenna Davies, director, mezzo-soprano, and arts administrator, has been an opera professional since 2001. Described by the Baltimore Sun as having "bright vocalism and flawless diction," she has established herself as a presence both on and off the operatic stage. Born in Washington, DC, and possessing British citizenship, Ms. Davies has

lived and performed in the United States, Canada, and the UK.

A self-identifying G&S fanatic, Ms. Davies has been the Artistic Director of the Young Victorian Theatre Company since 2019. Prior to that, Ms. Davies had a long association with Young Vic: ten roles and one assistant directorship over the course of two decades. In addition to Young Vic, she been in staged productions of almost all of the G&S operettas (including *The Grand Duke*), has performed at the International Festival of Gilbert & Sullivan in Buxton, England, and has lectured on G&S for Elderhostel/Road Scholar.

Ms. Davies started her directing career in 2007 by assisting director Garnett Bruce in Peabody Opera's *Les Contes d'Hoffmann*. After this auspicious beginning, she embarked on a successful regional career. This past season, she directed *Albert Herring* for Opera Baltimore and *La Fille du Regiment* for Bel Cantanti. She also returned to the Greenville Symphony Orchestra to direct their "Holiday at Peace". Other recent credits include: *Eugene Onegin*, *Faust*, *Turn of the Screw*, *Adriana Lecouvreur* *The Medium* (Opera Baltimore), *La Traviata*, *Il barbiere di Siviglia*, *Faust* (Summer Garden Opera), and *Carmen*, *Die Entführung aus dem Serail*, *Rigoletto* (Bel Cantanti.)

Another frequent partner is Live Arts Maryland, where she has directed *South Pacific*, *Man of La Mancha*, *The Fantasticks*, *Fiddler on the Roof*, *Oklahoma*, *Secret Garden*, *Kiss Me Kate*, and *HMS Pinafore*, the latter for which she received the following accolade from The Capital: "The staging and directing was handled absolutely brilliantly by Catrin Davies..."

In the academic realm, Ms. Davies is adjunct faculty at the Peabody Conservatory. She holds an honors degree in history from McGill University, a Master's degree in Women's Studies from Oxford University, and graduate diplomas from the Royal Welsh College of Music and Drama, and the Peabody Conservatory.



J. Ernest Green
MUSIC DIRECTOR & CONDUCTOR

J. Ernest Green is the Artistic Director of Live Arts Maryland and the Music Director of the Annapolis Chamber Orchestra and Annapolis Chorale. He is the Music Director and Conductor for the Bach+ Consort and The Young Victorian Theatre Company (summer operetta in Baltimore).

He served as a Cover Conductor with the National Symphony Orchestra at the Kennedy Center for the Performing Arts, where he worked with such artists as Metropolitan Opera star Denyce Graves, Sir James Galway, Pinchas Zuckerman, Stanislaw Skrowaczewski, and Osmo Vanska, among others. While with the NSO he received acclaim for conducting the Orchestra for a subscription weekend with a last-minute call of less than 20 minutes notice!

Mr. Green conducts for *Late Night Music* Director Paul Shaffer for his symphony show. Guest artists on these concerts have included Valerie Simpson (of Ashford and Simpson) and Thelma Houston. They have done shows with the Kalamazoo Symphony, Winnipeg Symphony, Long Beach Symphony and Vancouver Symphony, the Annapolis Chamber Orchestra among others.

As a Pops Conductor, he worked with and conducted for the late Marvin Hamlisch. Mr. Green conducted the Pittsburgh Symphony Orchestra's tribute to Mr. Hamlisch, featuring Idina Menzel, Robert Klein and Lucie Arnaz, Maria Friedman, Brian D'Arcy James, and Klea Blackhurst, and was the Musical Advisor for the Memorial Concert for Mr. Hamlisch at The Juilliard School where he worked with Mike Nichols, Liza Minnelli, Aretha Franklin, Chris Botti, Kevin Cole, Maria Friedman, Lang Lang, and Barbra Streisand.

J. Ernest Green has appeared with many orchestras including The Pittsburgh Symphony Orchestra, The Philadelphia Orchestra, The

National Symphony Orchestra at the Kennedy Center, The Florida Orchestra, The Kalamazoo Symphony, The Long Beach Symphony, Vancouver Symphony, Annapolis Symphony, Calgary Philharmonic Orchestra, Lincoln Symphony, Orquestra Sinfonica Nacional (Santo Domingo), Mesa Symphony, and the Trinity Chamber Orchestra (Cleveland). He has toured with the Ballet Arabesque (Bulgaria), Mozart Festival Opera, and the Teatro Lirico d'Europa and has lead opera and ballet productions both in the US and abroad.

He is a graduate of the Peabody Conservatory of Music and while there, was a student of famed mentor and conducting pedagogue Frederik Prausnitz, for whom he was also an assistant conductor. In addition to his musical activities, Mr. Green is an avid advocate for the arts. He has served as a music panelist for the Maryland State Arts Council and an advisor on its Strategic Planning Committee. In 2002, he was given the Performing Arts Award by the Arts Council of Anne Arundel County, and in 2012, was awarded the Lifetime Achievement Award.



Grace Brega
ASSISTANT DIRECTOR

Grace has been a dedicated theater performer from a young age, producing her first show at age 16. In 2025, Grace made her assistant directorial debut at Opera Baltimore in *Maria Stuarda* alongside director Haley Stamats, and is thrilled to be making her YVT debut with *Yeomen!* Grace currently serves as an administrator and Production Manager at Opera Baltimore. Grace earned her B.M. in Vocal Performance from Vanderbilt University where she studied under Dr. Gayle Shay and Jennifer McGuire; she studied graduate voice at the Peabody Institute at Johns Hopkins University under Ah Young Hong and Rachele Gilmore. She has completed additional trainings at New England Conservatory, American Shakespeare

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Center, and Lucca Italian School. Grace has a particular passion for the historical study of theater music, and studied historical performance techniques. She believes that by unearthing the unwritten stories of the past, we can find the traditions of collaboration and community which will create oper(ett)a's future.



Fallon Goodman
ASSISTANT
GENERAL MANAGER

Fallon Goodman was born to Young Vic's own General Manager Brian Goodman and his wife Laurie on

October 12, 1992, and the rest is history.

An eager young mezzo-soprano, she spent her youth running around backstage, eventually made her way onstage in over a decade's worth of summer performances with Young Vic, and continued to contribute behind the scenes before college – whether it was controlling the spotlight, assisting with wigs and makeup, penning editorials, and the like. While she has spent much of her life creating and performing music in a cappella groups and theatre troupes, none have been so close to her as Young Vic, for this institution is like coming home. She has lived and breathed it since before she was born – Fallon's mother fondly recalls during her pregnancy Fallon kicking viciously whenever the music began during a Young Vic show. She played Fleta in Young Vic's 2010 production of *Iolanthe*. Fallon recently graduated with an MFA in writing from the Vermont College of Fine Arts and is working on her first novel. She returns this year as Assistant General Manager under the guidance of her tenured father.

Christopher Flint

DIRECTOR OF PRODUCTION &
SCENIC DESIGNER

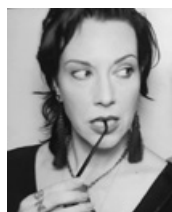
Chris Flint is the Technical Director at Gilman School, where he has designed all the theatre productions since the fall of 2011. Locally, he

has won the "Best Scenic Design" award (B.I.T.R. Sisters) and received a Broadway World Baltimore nomination for his work on *Jerusalem* at Fells Point Corner Theatre in 2019. Other local design credits include *Finding Nemo, Jr.*, *Wonderland* (RPCS); *Trial by Jury*, *Ruddigore*, *The Gondoliers*, *The Pirates of Penzance* (Young Vic); *Brave* (Full Circle Dance); *Gertrude Stein and A Companion*, *The Woman in Black*, *I Hate Hamlet*, *Blackbird*, *Heinie Goochems* (FPCT); *The Zero Hour*, *The Well of Horniness*, *The Revelation of Bobby Pritchard* (Iron Crow); and *Alice in Wonderland*, *The Elephant Man*, *The 39 Steps* (Collaborative Theatre).

Katie McCreary

LIGHTING DESIGNER

Katie McCreary (Lighting Designer) is a DMV-based designer who is excited to be back with YVT, having designed *Pirates of Penzance* previously. Other recent and favorite designs include work with Chesapeake Shakespeare Company (where she is a company member), Catholic University of America, Rorschach Theatre (company member), Keegan Theater, Peabody Dance and Opera, and Next Stop Theater. Katie is also Director of Development and Curriculum Development and also a proud Teaching Artist for Educational Theatre Company.



Nic Berg

WIG AND MAKEUP
DIRECTOR

Nic Berg is a versatile aesthetic artist who has created makeup looks since 2010, from the Academy

Awards in Hollywood to bridal parties in the Shenandoah Valley. Known in the theater community for breaking away from traditional stage looks, Nic uses expertise in color theory and airbrush artistry to bring our favorite stage characters to life.

Nic is delighted to return for her fourth year of Makeup and Wig design at YVT. Her previous Productions include *Pirates of Penzance*, *The Gondoliers*, and *Ruddigore*. She has worked with The Maryland Opera on "Morte e Vita," featuring character creations from *La Bohème*, *Madame Butterfly*, and *Manon Lescaut*, and this year's presentation of *Carmen*. Nic is also a Soprano with The Annapolis Chorale and Annapolis Chamber Choir, and is on staff with Live Arts Maryland. She can be found painting for events with the Annapolis Arts Collective and designing custom jewelry with Echo and Wild at the Maryland Renaissance Festival.



John Patrick Hunter
STAGE MANAGER

John Patrick Hunter (AGMA) holds an MFA in Stage Management from Rutgers University and has completed his first year

teaching Stage Management at the Duke Ellington School of the Arts. He has stage managed over 60 operas at companies such as New York City Opera, Maryland Lyric Opera, Juilliard, Toledo Opera, Opera Baltimore and Opera Delaware. He is most proud of his work on the re-mounting of the 75th Anniversary tour of *Porgy & Bess* in Mexico City, Mexico. This is his third production with Young Vic.



Joey Wilson
SIR RICHARD
CHOLMONDELEY

Joseph Wilson (he/him) is so excited to join the cast of Young Victorian Theatre's *The Yeomen of the Guard!*

This past spring, he worked as a swing on Prologue Theatre's production of *Muffed!* His most recent operatic appearance was as Guglielmo in Puccini's *Le Villi* with Opera

Festival of Niagara. Other operatic credits include: *Carmen* (Bel Cantanti); *Il tabarro* (Opera Niagara); *La rondine*, *La bohème* (Operavision Academy); *Il barbiere di Siviglia*, *The pirates of Penzance* (Loudoun Lyric Opera); *I pagliacci* (Maryland Lyric Opera); and *Ruddigore* (Victorian Lyric Opera). Other theatre credits include: *Strange Tales VI* (COIL Project); *MEDEA Ben Power* (Songs of the Goat); *Much Ado About Nothing* (Shakespeare Opera Theatre); and *By the Seashore* (Arts on the Horizon). He is an alumnus of Studio Acting Conservatory, Montclair State University, and studies privately with Dr. Maria Vetere. @joseph.michael.wilson



Joseph Regan
COLONEL FAIRFAX

Joseph Regan is thrilled to be joining the Young Victorian Theatre Company this season. Mr. Regan is a highly sought-after

performer whose singing has taken him all over the Eastern Seaboard and parts of Europe. Recent highlights from the opera stage include a turn as Azaël from Debussy's *L'Enfant Prodiges* for Lyric Opera of Baltimore, Don José in Opus Concert Theater's production of *Carmen*, and Pinkerton from *Madame Butterfly* with Loudon Lyric Opera. Mr. Regan is frequently engaged as a tenor soloist. He is particularly well known for his singing of Bach and Handel, with numerous performances of Handel's *Messiah* as well as Bach's *Passions* and *Cantatas* to his credit. Recent highlights include reprising his role as the Evangelist in Bach's Saint John Passion, the regional premiere of the concert oratorio Barbara Allen with Shepherd University Masterworks, and Gerald Finzi's A Farewell to Arms with Live Arts Maryland. He earned his BM and MM from the Peabody Institute of the Johns Hopkins University and his DMA from the University of Maryland, College Park.



James Rogers
SERGEANT MERYLL

James last appeared with Young Vic in 2023's *The Gondoliers*. He has performed as a soloist in opera, oratorio, concert and recital in the Washington/Baltimore area with ensembles including Cantate Chamber Singers (*Curlew River*, *Noye's Fludde*), the Fairfax Choral Society (*Lord Nelson Mass*), Opera AACC (*Don Giovanni*), the New Dominion Chorale (*Bach Magnificat*), Inscape Chamber Orchestra (*Façade*, *Trouble in Tahiti*, *Lieder eines fahrenden Gesellen*), Urban Arias (*The Filthy Habit*), the Washington Savoyards (*The Merry Widow*), the Arts Chorale of Winchester, the Annapolis Chorale, the Reston Chorale, the City Choir of Washington (*The Creation*), the Chesapeake Orchestra (*Songs of Travel*) and the Reston Community Players (*A Little Night Music*). National appearances include concerts and recitals in New York, Philadelphia, St. Louis, Dallas, and Honolulu.



Jietong Fu
LEONARD MERYLL

Dr. Jietong Fu is a lyric tenor from Xiamen, China. He came to the United States in 2019 and earned his Doctor of Musical Arts (D.M.A.) degree from Texas Tech University in 2022. He also holds a Graduate Performance Diploma in Voice Performance from the Peabody Conservatory.

As a performer, Dr. Fu has sung operas and cantatas in renowned venues across Asia and the United States, including the National Centre for the Performing Arts (China), Minnan Grand Theater (China), Fujian Grand

Theater (China), Petronas Philharmonic Hall (Malaysia), Esplanade – Theatres on the Bay (Singapore), the Kennedy Center (Washington, D.C.), Brunish Theater (Portland, OR), and the Lubbock Civic Center (TX). His operatic roles include Kamegoro in *Shizue: An American Story*, Tamino in *The Magic Flute*, Ernesto in *Don Pasquale*, and Alfred in *Die Fledermaus*. He has also appeared as the tenor soloist in Mozart's *Requiem*, Handel's *Messiah*, and Rachmaninoff's *Vespers*.

As a teacher, Dr. Fu has provided voice instruction to undergraduate students at Xiamen University and Texas Tech University and has directed scenes from several Mozart operas. He also served as a Lyric Diction Tutor at the Peabody Conservatory, guiding both undergraduate and graduate students in operatic diction in German, French, Italian, and English. Dr. Fu is currently based in Baltimore with his wife, pianist Dr. Xin Wu. Together, they focus on teaching and performing classical music.



Thomas Hochla
JACK POINT

Baritone Thomas Hochla is excited to be embarking on his 8th season with Young Vic, having first sung Strephon (*Iolanthe*) and most recently the Judge (*Trial by Jury*). With a ballet and classical music background, Thomas has over a decade of local performance, teaching, and accompaniment experience at a variety of venues, including the Lyric Opera House, Baltimore Theatre Project, Maryland Hall, Towson University, and the Baltimore School for the Arts, to name a few. This year, Thomas joined the faculty of Gilman School as the Middle School Director of Music, teaching General Music, conducting two choruses, and serving as Music Director of the Upper School Musical, *Merrily We Roll Along*. The Gilman Choir program and vocal music faculty toured the

south of France as well as Barcelona this spring, with musical highlights including singing at Saint Pierre Basilica in Avignon, Santa Maria de Montserrat Abbey, and La Sagrada Familia. Favorite roles include Dick McGann (*Street Scene*), Major General (*Pirates of Penzance*), Matt/the Boy (*The Fantasticks*), and Edmund (*Mansfield Park*- US Premiere). Thomas holds a Bachelor of Arts from Vassar College as well as a Master of Music from the Peabody Institute of the Johns Hopkins University.



Spencer Adamson
WILFRED SHADBOLT

Mr. Adamson's recent performances include leading and comprimario roles in local and national opera houses as well as many other classical music venues. As an alum of Young Vic, he made his role debut as Giuseppe in *The Gondoliers* and Despard Murgatroyd in *Ruddigore* the past two summers. Highlights from this and previous years include small roles in Washington National Opera's production of *The (re)volution of Steve Jobs* and *La Bohème* at The Kennedy Center for the Performing Arts and his role debut of Prince Charles in the world premiere of the original musical, *Queen of the People's Hearts* in Istanbul, Turkey. His recent oratorio engagements include Pilatus in *St John Passion* with Annapolis Chorale, bass soloist in Schubert's *Mass in G* with the East Berlin Singers in New Cumberland, PA, and bass soloist in Telemann's *Magnificat in C* with the Harford Choral Society. He is often engaged as a chorister with Washington National Opera and Washington Concert Opera. He continues his ministry in various churches in the DMV area, serving as soloist, cantor, and choral member. Mr. Adamson holds a Bachelor's degree in Voice Performance from Westminster Choir College with graduate work at Indiana University, Bloomington.



Henry Hubbard
FIRST YEOMAN

Henry Hubbard, a versatile tenor with experience in opera, art song, choral, and contemporary music, is pleased to return to Young Vic as First Yeomen after singing with the company in 2023. He has performed on stage throughout the Mid-Atlantic region and internationally, including the roles of Laurie (*Little Women*), Nemorino (*L'elisir d'amore*), Don Ottavio (*Don Giovanni*), Ferrando (*Così fan Tutte*), and Count Almaviva (*Il Barbiere di Siviglia*). He currently performs as an Outreach Artist for Maryland Opera and previously served as a Vocal Fellow for the Baltimore Choral Arts Society, where he was featured as a soloist at the historic Berliner Philharmonie and Vienna Konzerthaus as part of the BCAS EuroTour 2022. Henry holds Master of Music degrees in Vocal Performance & Pedagogy and Musicology from Peabody Conservatory, and bachelor's degrees in voice performance and finance from James Madison University. Henry currently lives in Baltimore, where he works in higher education and engages in political organizing.

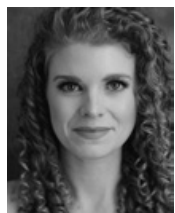


David Adeleye
SECOND YEOMAN

David Adeleye is a baritone vocalist from Prince George's County, Maryland, known for his warm and refined tone. In May, he earned his Bachelor of Science in Music from Towson University, where he showcased his vocal talents in various productions. His performances include the role of Dr. Falke in *Die Fledermaus* and Robert Browning in *The Brownings Go to Italy*. He also achieved second place in the Friedman-Gordon Music Competition. David has been an integral member of the Young Victorian Theatre

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Company for the past three years, contributing as a chorus member and covering multiple roles. He is deeply grateful to his family and loved ones for their unwavering support in his artistic endeavors.



Emily Casey

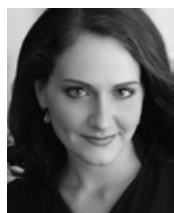
ELSIE MAYNARD

Described by Opera Canada as “a red-haired vixen with a sparkling voice,” soprano Emily Casey has been making waves as an emerging talent in the international opera scene. With a rapidly growing reputation, Ms. Casey is known for her specialization in the dramatic coloratura soprano and bel canto repertoire. This season features exciting new debuts and projects, including the lead role of Juliette in *Roméo et Juliette* by Gounod with Bel Cantanti Opera, as well as Miss Wordsworth in Britten’s *Albert Herring* with Opera Baltimore, as well as the soprano soloist in Bach’s *St. John’s Passion* with Live Arts Maryland and the Annapolis Chamber Orchestra and Chorale. She is thrilled to return to Young Vic this year as Elsie in *Yeoman of the Guard*.

With a string of notable roles under her belt, Ms. Casey has quickly garnered international acclaim and recognition. Past highlights include debuts as Tatyana in *Eugene Onegin*, Konstanze in *Die Entführung aus dem Serail*, Gulnara in Verdi’s *Il Corsaro*, Giulietta in Bellini’s *I Capuleti e i Montecchi*, and Michaëla in Bizet’s *Carmen*.

Ms. Casey has had the privilege of collaborating with numerous opera companies and symphony orchestras in the United States and abroad, performing both operatic and concert repertoire. Highlights include performances with the Richmond Symphony Orchestra as the soprano soloist in Beethoven’s 9th Symphony and as a soloist in performance with His Majesty’s Royal Marine Band Plymouth.

She has placed in several prestigious competitions, including The George & Nora London Foundation Competition (semi-finalist), the London Classical Music Competition (first place), the Partners for the Arts Competition (second place), and the Alexander & Buono International Vocal Competition (third place). Emily has appeared in concert with The Richmond Symphony Orchestra, The Annapolis Chamber Orchestra, Maryland Lyric Opera, Piedmont Symphony Orchestra, Columbia Orchestra, Trinity Chamber Orchestra, and the Frederick Symphony Orchestra. She has worked with some of the most famous names in opera, including Aprile Millo, Richard Bonygne, Marco Gandini, Renée Fleming, and Sherrill Milnes. Information on her schedule can be found at www.emilycaseysoprano.com or on social media platforms at @emilycaseysoprano.



Ann Fogler

PHOEBE MERYLL

Praised for her “flexible, very warm, and crystalline” instrument, mezzo-soprano Ann Fogler is an accomplished performer based in Washington, D.C. Recent appearances include *Frauenliebe und Leben* at the Make Music Upper Perk Festival, Saint-Saëns’ *Christmas Oratorio* as alto and mezzo-soprano soloist at St. Patrick’s Church (Washington, D.C.), and Elgar’s *Sea Pictures* with the Dickinson College Orchestra throughout the 2024 season. Upcoming engagements include a featured soloist role in Mahler’s *Des Knaben Wunderhorn* with the Gettysburg Chamber Orchestra (September 2025).

Ms. Fogler has appeared with Central City Opera as the Announcer in *Gallantry* (2017) and as a featured soloist in *Encore: A Musical Revue* (2018), earning both the Williams Award and Studio Artist Award. Other notable credits include Orlofsky in *Die Fledermaus*

(MassOpera), Lepido in *Silla* (Cambridge Chamber Ensemble), and Global Hope in *Keepers of the Light* (Nahant Music Festival). She has also performed with the American Institute of Musical Studies in Graz, Austria, and was recognized with a Meistersinger Encouragement Award and a grant from the Anna Sosenko Trust Fund. Ms. Fogler holds degrees from Dickinson College (B.M. ’15) and the Boston Conservatory at Berklee (M.M. ’17), and continues her studies with Rosa Lamoreaux.



Rebecca Sacks

DAME CARRUTHERS

Rebecca Sacks, mezzo-soprano, is known for her dynamic stage presence, smart musicality, and stylistic versatility. With a voice described as “powerful” and “extraordinary” (Operawire), she has recently been heard as Mad Margaret in Young Victorian Theatre Company’s 2024 production of *Ruddigore* and in her role and company debuts as Mrs. Anderssen with St. Pete Opera’s production of *A Little Night Music*. Other roles include Santuzza (*Cavalleria Rusticana*), Fricka (*Das Rheingold*), Komponist (*Ariadne auf Naxos*), Queen Alkmene (*Die Liebe der Danae*), Donna Elvira (*Don Giovanni*), Baba (*The Medium*), and Grimgerde (*Die Walküre*). A champion of new music, in 2025, Ms. Sacks created the role of Elizabeth Barrett-Browning in Patricia Walling’s *The Sisters* with Liberty City Arts and joined City Lyric Opera for the New York premiere of Amy Beth Kirsten’s *Savior*. She has also premiered works with the Oregon Composers’ Forum, the Tai Hei Ensemble, and both the University of Oregon and Stanford University composition departments.

She holds degrees from Stanford University and the University of Georgia and has received awards from the American Prize in Opera, the

Metropolitan Opera National Council Auditions, the Orpheus Competition, Opera Connecticut, and NATSAA. Rebecca currently resides in Philadelphia with her partner and her beloved cat.



Sara Neally

KATE

Sara Nealley, soprano, is a native of Ardmore, Pennsylvania, USA. She completed her undergraduate studies in Vocal

performance at the Eastman School of Music in Rochester, New York, and her graduate studies at the Royal Conservatoire of Scotland in Glasgow. She is currently pursuing a GPD at the Peabody Institute, where she studies with Randall Scarlata. Her previous roles include: Vitellia in *La clemenza di Tito*, Peabody Opera Theatre; Gianetta in *The Gondoliers*, Ohio Light Opera; Violetta in *La Traviata*, Mediterranean Opera Studio and Festival; Fiordiligi in *Così fan tutte*, Opera in the Ozarks; Hanna Glawari in *The Merry Widow*, College Light Opera Company; Constance in *The Sorcerer*, College Light Opera Company. Sara was a finalist in the Elgar/Spedding Memorial Lieder Competition and the Ye Cronies Opera Award at the Royal Conservatoire of Scotland. She is a recipient of an Encouragement Award in the Arkansas District of the Metropolitan Opera Competition.

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Brian S. Goodman *General Manager*
 Fallon Goodman *Assistant General Manager*
 Kathy Mardaga *Business Manager*
 Catrin Rowenna Davies *Artistic Director*
 J. Ernest Green *Music Director & Conductor*
 Christopher Flint *Director of Production & Scenic Designer*
 Grace Brega *Assistant Director*
 Thomas Hochla *Choreographer*

John Patrick Hunter *Stage Manager*
 Katie McCreary *Lighting Designer*
 Mary Bova *Costume Supervisor*
 Jane Kennedy *Costume Coordinator*
 Nic Berg *Wig & Make-up Director*
 Dominic Yap *Properties Manager*
 John La Costa *Set Painting*
 Sara Neally *Set Painting*
 Jessica Preactor *Set Painting*
 Phyllis Everette *Supertitle Operator*
 Fallon Goodman *Supertitle Operator*

Laura Farmer *Public Relations Director*
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 Bill Welty *Orchestra Manager*
 Greg Kuperstein *Concertmaster*
 Kari Shea *Orchestra Librarian*
 Erica Rome *Rehearsal Accompanist*

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First Violins

Greg Kuperstein
 Janet Kuperstein
 Dana Goode
 Donna Willingham

Second Violins

Melanie Kuperstein
 Collette Wichert
 Sally Amass
 Susan Benac

Violas

Michele DeHaven
 Cindy Carmicheal

Cello

Katy Chiang
 Amy Stennett

String Bass

Teddy Hersey

Trombone

Jeff Gaylord

Trumpet

Neil Brown
 Andy Schuller

Percussion

Greg Herron

Bassoon

Kari Shea

French Horn

Adam Tillet
 Diana Ogilvie

Oboe

Kerry Willingham

Flutes

Melinda Wade-English
 Alicia Kosack

Clarinet

Bill Welty
 Dave Rybczynski



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