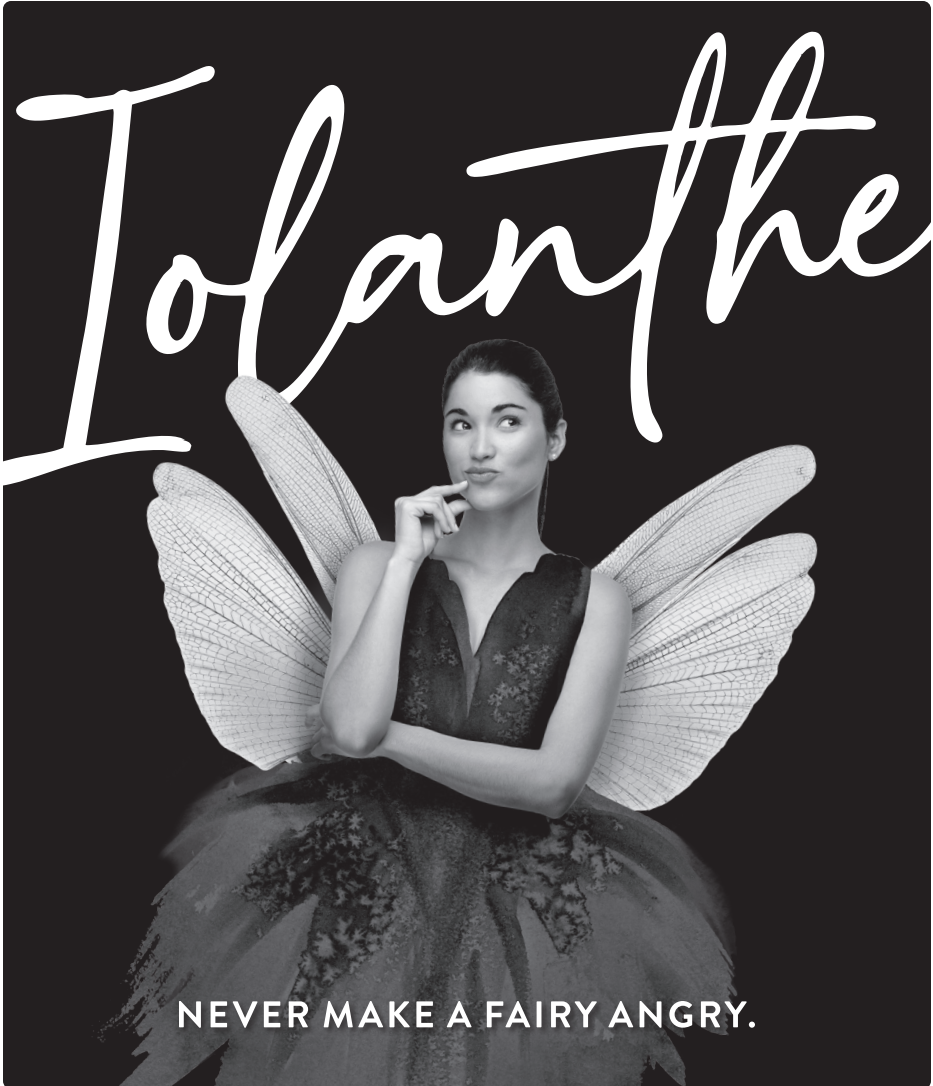




YOUNG VICTORIAN THEATRE COMPANY



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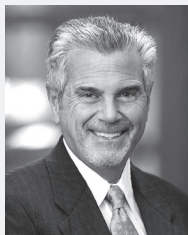
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YOUNG VICTORIAN THEATRE COMPANY

Brian S. Goodman, General Manager
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proudly presents its 55th season

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

Iolanthe

or, The Peer and the Peri

Catrin Rowenna Davies
 ARTISTIC DIRECTOR

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 MUSIC DIRECTOR & CONDUCTOR

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 CHOREOGRAPHER

Christopher Flint
 DIRECTOR OF PRODUCTION & SCENIC DESIGNER

SUMMER 2026

July 11 at 3:00 pm, July 12 at 3:00 pm, July 16 at 7:00 pm, July 18 at 7:00 pm and July 19 at 3:00 pm
 Alumni Auditorium at Gilman School in Roland Park

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



**GOODMAN-GABLE-GOULD
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2026 Season Corporate Sponsor



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

From those well-seasoned in the wit and wiles of Gilbert & Sullivan to those new to our humble establishment, the Young Victorian Theatre Company welcomes you to this our 55th season's production of *Iolanthe*!

Settle in for a tale of sorcery, satire, scandal and fun! At the heart of this tale is a fairy who is banished from fairy society for marrying a mortal, and how this impacts those around her. At its core, the story declares that love conquers all—whether that be the love of lovers, the love one feels for one's nation, or love between mother and son.

In a time of strife and uncertainty in this country and the world at large, what better way to both escape from and reflect on the

nature of society than with a tale of magic and adventure, love and loss, fear and hope? 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 (and it could not feel more relevant than right now, at this moment in time in our nation's history!).

The 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. We aim to bring Baltimore the same. Thank you for supporting us in our mission, and we hope you enjoy the show!

FALLON GOODMAN
ASSOCIATE 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 *Iolanthe*.

For more than half a century, the Young Vic has been sharing the genius of Gilbert & Sullivan's operettas with enthusiastic audiences in Baltimore. Bringing these British masterpieces to life in ways that speak to contemporary American audiences has been at the heart of the company's vision from its inception and continues to inform our productions each year.

This year we are delighted to present the magic of *Iolanthe*. Enter with us into a world where the whimsical life of fairyland collides with the reality of our world, a

world led by the comically absurd peers of the House of Lords. In the end, the two worlds are brought together through a mother's love for her son and a son's loyalty to his mother.

A heartfelt thanks to our talented artistic and musical directors for their inspired work on this production. Thanks as well to Gilman School, where the Young Vic began, for continuing to support of our company. And finally, thank you to our General Manager, Brian Goodman, and our Associate General Manager, Fallon Goodman, whose dedication to Young Vic has made possible our continued growth and success.

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



Here's how you can help make a difference. Ticket sales only cover part of our production expenses, so we depend on generous patrons like you to help us bridge the gap. Thank you for your donation in any amount. yvtc.org/donate

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Young Vic is Baltimore's longest-tenured musical theatre company, guided by a committed volunteer Board of Directors.

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PK Law is proud to support
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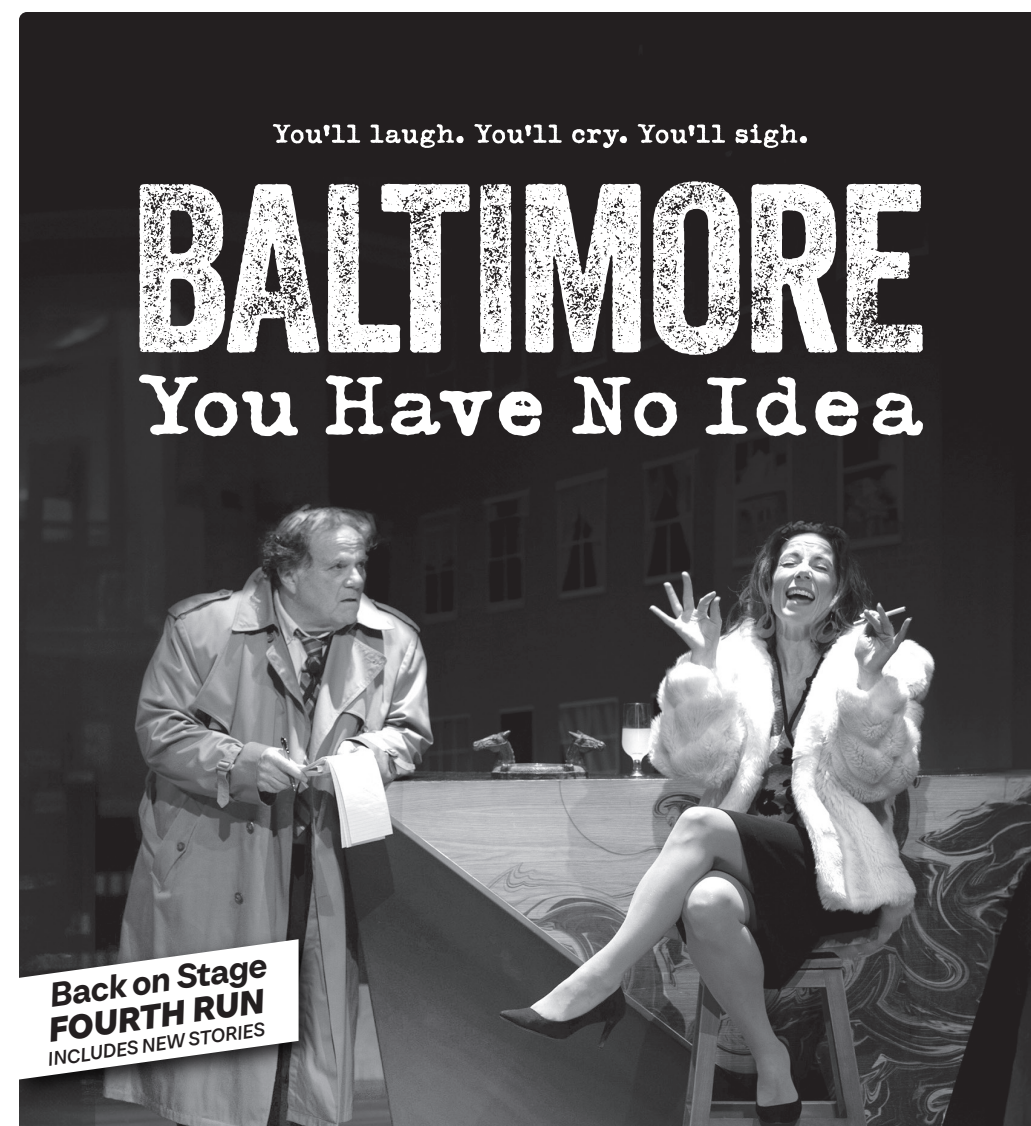
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December 8-13, 2026 for eight performances!
TICKETS ON SALE SEPTEMBER 13, 2026

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YVTC 2020

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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CAMPAIGN FOR THE FUTURE

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.

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DID YOU KNOW?

The Young Victorian Theatre Company began as the Gilman Summer Theater in July 1971. That was when a group of Gilman School students staged Gilbert & Sullivan's *Iolanthe*. But in the first few years, in addition to G&S, the company also staged a few musical theatre staples, such as *Kiss Me, Kate* and *A Funny Thing Happened on the Way to the Forum*.

Please contribute today to ensure Young Vic's future at yvtc.org/donate





YOUNG VICTORIAN THEATRE COMPANY

Brian S. Goodman, General Manager
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proudly presents its 55th season

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

Iolanthe

or, The Peer and the Peri

Catrin Rowenna Davies
Artistic Director

J. Ernest Green
Music Director & Conductor

Thomas Hochla
Choreographer

The Lord Chancellor Thomas Hochla ¹
 Earl of Mountararat Spencer Adamson ²
 Earl Tolloller Daniel Casasanto ³
 Private Willis, *of the Grenadier Guards* Jim Williams
 Strephon, *an Arcadian Shepherd* Steven Warnock
 Queen of the Fairies Rebecca Sacks
 Iolanthe, *a Fairy, Strephon's Mother* Hannah Wardell
 Celia, *Fairy* Cassidy Dixon
 Leila, *Fairy* Ann Fogler
 Fleta, *Fairy* Dorianne Hoven
 Phyllis, *an Arcadian Shepherdess and Ward in Chancery* Claire Iverson ⁴
 Page to the Lord Chancellor Cass Niazzy
 Fairy Attendants Elyse Bitner, Teleri Jenkins

CHORUS OF DUKES, MARQUISES, EARLS, VISCOUNTS, BARONS, AND FAIRIES

Marina Beeson	Howard Freeland	Kristin Pagent	Caroline Soden
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ACT I: *An Arcadian Landscape* ❖ 15-MINUTE INTERMISSION ❖ **ACT II: *Palace Yard, Westminster***

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

IOLANTHE SYNOPSIS

Act I

Twenty-five years before the events of the opera, Iolanthe, a fairy, committed the capital offense of marrying a mortal. The Queen of the Fairies commuted her death sentence to lifelong banishment on the condition that she leave her husband without explanation and never see him again. Her son from that union, Strephon, has grown up half fairy and half mortal. Now he is in love with Phyllis, a Ward in Chancery under the guardianship of the Lord Chancellor. Phyllis returns his affection, unaware of his unusual parentage.

As the opera begins, the other fairies persuade their Queen to recall Iolanthe from her exile in a remote frog bog. Upon his mother's return, Strephon joins the joyful reunion and announces his intention to marry Phyllis, despite the opposition of the Lord Chancellor, who refuses his consent.

Meanwhile, every member of the House of Lords is enamored of Phyllis. The Peers appeal collectively to the Lord Chancellor, asking him to award her hand to whichever

nobleman she chooses. The Lord Chancellor, however, is secretly in love with Phyllis himself, though he is unsure if he has the legal right to assign her to himself. Phyllis rejects the idea of marrying a Peer, and Strephon once again pleads his case to the Lord Chancellor, but to no avail.

Iolanthe enters and shares a tender conversation with her son. But because she, like all fairies, appears to look no older than seventeen, Phyllis and the Peers misinterpret the scene and ridicule Strephon's claim that Iolanthe is his mother. Feeling betrayed, Phyllis announces she will marry either Lord Mountararat or Lord Tolloller (and she does not care which). With that, Strephon calls upon the fairies for assistance, and the act ends with the fairies threatening the Peers as the Peers defiantly stand their ground.

Act II

The fairies take revenge by sending Strephon to Parliament and using their magic to ensure that both Houses pass every bill he introduces.
(continued)

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

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

**Any flash photography and recording is strictly prohibited.
 Gilman School is a smoke-free campus.**



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

His reforms culminate in a proposal to make membership in the Peerage subject to competitive examination. Highly alarmed by this prospect, the Peers appeal to the fairies for mercy. By now, however, many of the fairies have fallen in love with the Peers and would gladly help them, but Strephon's political momentum cannot be stopped. The Queen rebukes her subjects for their romantic weakness. Though she admits an attraction to the House sentry, Private Willis, she insists that she has her feelings firmly under control.

Lord Mountarat and Lord Tolloller discover that family tradition requires them to fight to the death if either loses Phyllis to the other. To avoid this unhappy outcome, both renounce their claims to her in the name of friendship. Meanwhile, after considerable legal and emotional debate (with himself), the Lord Chancellor concludes that the law does permit him to marry Phyllis.

Strephon eventually convinces Phyllis that his mother truly is a fairy. Reconciled, they persuade Iolanthe to plead their case before the Lord Chancellor. While her appeal stirs memories of his late wife and nearly wins him over, he ultimately declares that he intends to marry Phyllis himself.

In desperation, Iolanthe reveals herself to her mortal husband, thereby once again incurring the death penalty. The other fairies confess their plans to marry the Peers, and are thus subject to the same sentence. When the Queen recoils at the thought of executing them all, the Lord Chancellor devises a simple legal solution that promises to save everyone.

COMPANY AWARDS, 2025

At the end of each season, Young Vic recognizes company members whose talent, dedication, positive attitude and hard work made a meaningful impact on their colleagues and the show's success.

Last season's recipients were:

NEIL SMITH SORCERER CUP

Spirit and Dedication

Thomas Hochla

PENZANCE PLATE

Behind the Scenes Contribution

Kramon & Graham, P.A.

ORDER OF THE YEOMAN

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Nicole Berg

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Community Commitment

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Positive Attitude

Benjamin Walker

GOODMAN AWARD

Music Contribution

Emily Casey

HOUSE OF PEERS AWARD

Time and Energy

Emma Webster

Young Vic & Family

Our strongest traditions are built from relationships

When audiences think of Gilbert & Sullivan, they often think of tradition. For more than a century, these operettas have delighted audiences with their wit, satire, and unforgettable music. For Young Victorian Theatre Company, however, tradition is not simply about preserving a beloved art form. It is about the people who gather around it, generation after generation.

At its heart, *Iolanthe* is a story about family. The entire plot unfolds because of the bond between a mother and son. Iolanthe's love for her family compels her to break the rules of fairy society, and throughout the opera, characters struggle to balance duty, loyalty, love, and belonging. The story reminds us that families are complicated, resilient, and capable of both wreaking havoc and bridging seemingly impossible divides.

As I prepared this production, I found myself reflecting on the ways family and tradition intertwine within Young Vic itself.

Our Associate General Manager, Fallon Goodman, made her Young Vic debut in *Iolanthe* at the age of eight. That same production was also my first with Young Vic. I had the privilege of playing the Fairy Queen, while Fallon appeared onstage as one of my fairy attendants. Neither of us could have imagined then that decades later we would be helping to lead this company together.

This production features two eight-year-old fairy attendants of its own. One of them is my daughter, making her Young Vic debut in the very same opera that welcomed me into this community years ago. The other is the daughter of two Young Vic performers

who first met while appearing together in *The Gondoliers*. Today, they share the stage as a family.

Stories like these are not unusual at Young Vic. Over the years, friendships have become partnerships, castmates have become spouses, audience members have become performers, and children have grown into artists, volunteers, board members, and leaders. The traditions we celebrate are not merely theatrical traditions—they are human ones.

Gilbert & Sullivan understood that institutions endure because people are brave enough to question them, wise enough to celebrate them, and care enough to pass them on. Whether those institutions are governments, fairy kingdoms, or theatre companies, they survive because each generation leaves something for the next. Young Vic has been fortunate to benefit from that kind of stewardship for decades.

So as you enjoy tonight's performance, I invite you to look beyond the fairies and peers, beyond the satire and romance, and consider the families—both those we are born into and those we create through shared experiences. The magic of theatre is not only what happens on stage, but what happens across time: the connections formed, the memories made, and the traditions carried forward.

For many of us, *Iolanthe* is more than a delightful operetta. It is a reminder that the strongest traditions are built not from routines, but from relationships.

Thank you for being with us and part of the Young Vic family.

CATRIN ROWENNA DAVIES
ARTISTIC DIRECTOR



CAN YOU SUPPORT A SOPRANO? Or a director? Or a stage manager?

Your generous donation in any amount helps us to pay our talented people on stage, in the orchestra pit and behind the scenes. Thank you very much.

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Brian S. Goodman
GENERAL MANAGER

2026 marks Mr. Goodman's 49th 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. Recently, she directed *La Finta Giardiniera* for the Maryland Opera Studio at UMD. She also returned to the Greenville Symphony Orchestra for a third engagement to direct their "Holiday at Peace". Other credits include: *Albert Herring*, *Eugene Onegin*, *Faust*, *Turn of the Screw*, *Adriana Lecouvreur*, *The Medium* (Opera Baltimore), *La Traviata*, *Il barbiere di Siviglia*, *Faust* (Summer Garden Opera), and *La Fille du Regiment*, *Carmen*, *Die Entführung aus dem Serail*, *Rigoletto* (Bel Cantanti.) She has also directed for Lyric Opera Baltimore, Opera Delaware, and the Peacherine Ragtime Symphony Orchestra.

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) and Mesa Symphony. 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, Mr. Green is an avid advocate for the arts, serving in strategic roles for the Maryland State Arts Council. 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.



Fallon Goodman
ASSOCIATE
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 Associate 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 *Tuck Everlasting*, *Finding Nemo, Jr.*, *Wonderland* (RPCS); *Yeoman of the Guard*, *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 excited to be back with YVTC, having designed *Yeoman of the Guard* and *Pirates of Penzance* previously. Other

recent and favorite designs include work with Chesapeake Shakespeare Company (where she is a company member) and Catholic University of America. Katie is also Director of Development and Curriculum Development and Teaching Artist for Educational Theatre Company.

Hanna Ward

STAGE MANAGER

Hanna Ward graduated from The Peabody Institute with her Masters in Music in Voice Performance with a concentration in Pedagogy in 2026. In 2023, she graduated from Anderson University with a Bachelor of Music in Voice Performance and Pedagogy, with a minor in Theatre. She has also worked as the production assistant for Maryland Opera.

Nic Berg

WIG AND MAKEUP DIRECTOR

Nic Berg is a versatile aesthetic artist who has created makeup looks from the Academy Awards in Hollywood to bridal parties in the Shenandoah Valley since 2011. Known in theater for breaking away from traditional stage looks, she uses expertise in color theory and airbrush artistry to bring our favorite stage characters to life. Fresh from a feature film production of *The Cursed Ones* in Baltimore City, Nic is delighted to return for her fifth year of makeup and wig design at YVTC. Previous productions include *Yeomen of the Guard*, *Pirates of Penzance*, *The Gondoliers*, and *Ruddigore*. She worked with The Maryland Opera on character creations from *La Bohème*, *Madama Butterfly*, *Carmen*, and *Manon Lescaut*, and teaches workshops for their Opera Camp Youth Outreach. Outside of the theater community Nic can be found painting for events with the Annapolis Arts Collective and designing eclectic art pieces for Bats in the Belfry at the Maryland Renaissance Festival.



Thomas Hochla

LORD CHANCELLOR

Thomas Hochla is a baritone excited to return to *Iolanthe* with Young Vic after 10 years and in a new role! With a background in ballet and

classical music, Thomas has over a decade of local performance, teaching, and accompaniment experience at venues such as the Lyric Opera House, Baltimore Theatre Project, Maryland Hall, Towson University, and the Baltimore School for the Arts, to name a few. Thomas is also on 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. In the spring of 2027, the Gilman Choir program and vocal music faculty will tour Berlin, Prague, and Vienna. 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 and a Master of Music from the Peabody Institute of the Johns Hopkins University.



Spencer Adamson

EARL OF MOUNTARARAT

Spencer Adamson (Mountararat) joins Young Vic for his fourth consecutive summer. Audiences will remember him as Wilfred Shadbolt in

Yeoman of the Guard, Despard Murgatroyd in *Ruddigore*, and his role debut as Giuseppe in *The Gondoliers*. His recent performances include leading and comprimario roles in local and national opera houses as well as many other classical music venues. Highlights 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.



Daniel Casasanto

EARL TOLLOLER

Daniel Casasanto is a tenor who spent much of his youth on Gilman’s stage, where he led the Drama Club and the Traveling

Men, and sang in Young Vic’s chorus in the summer. After graduating from Gilman, he received degrees in Voice from Oberlin Conservatory and Peabody Conservatory. He has received awards from the National Association of Teachers in Singing, the Mario Lanza Foundation, and the National Foundation for Advancement of Artists. Daniel performed in concert, opera, and musical theater in the US, UK, Italy, and France before, somewhat accidentally, getting a PhD in Cognitive Neuroscience at MIT. Casasanto is an Associate Professor of Psychology and Cognitive Science at Cornell University, but he lives in Baltimore so that his four kids can

attend the tri-schools in Roland Park. He teaches Voice at Gilman part-time and is delighted to be returning to Young Vic after a brief 38-year hiatus.



Jim Williams
PRIVATE WILLIS

Jim Williams is a bass-baritone who has built a dynamic career rooted in clarity, connection, and craft from the Kennedy Center to theaters in Italy. A graduate of Oakwood University (B.M., Vocal Performance and Pedagogy), he performed as a member of the Grammy-nominated Aeolians alongside artists such as Kathleen Battle, Take 6, and Richard Smallwood.

Williams launched his professional career in the Baltimore–Washington region, making his Washington, D.C. debut as Sarastro in *The Magic Flute* with The IN Series, followed by Figaro in *Figaro in Four Quartets*. His time with the Washington National Opera chorus (including *Faust*, *Tosca*, *Otello*, *Così fan tutte*, and *Carmen*) deepened his mainstage experience. His repertoire reflects stylistic range, spanning opera and musical theatre, with roles from Mozart to *Guys and Dolls* and Gilbert and Sullivan. Additional credits include work with Maryland Lyric Opera and international study in Tuscany.

Recent seasons have marked a clear artistic ascent. With Washington National Opera, he received his first solo contract covering the role of the Lion in *The Lion, the Unicorn, and Me* and later appeared as the Assistant Prime Minister in Francesca Zambello's production of *Fidelio*, performing alongside Denyce Graves. Additional staged roles include Warden George Benton in *Dead Man Walking*, Ned in *Treemonisha*, Sky Masterson in *Guys and Dolls*, and the Sergeant of Police

in the 2022 production of *Pirates of Penzance* with Young Victorian Theatre Company.

In early 2026, he made his debut with Opera Montana as Booker T. Washington in *Ragtime*, a sold-out run directed by Francesca Zambello. He also returned to Washington National Opera to help open its 70th-anniversary season with *Treemonisha* by Scott Joplin, directed by Denyce Graves, in which he appeared as Luddud in a sold-out run. In May 2026, he served as bass soloist for Beethoven's *Symphony No. 9* with Cantate in Washington, D.C., and made his stage and role debut with Washington Concert Opera as the Voice of Neptune in Mozart's *Idomeneo*. In November, he will perform Mozart's *Requiem* as bass soloist in two performances with conductor Jed Gaylin in New Jersey.

Beyond the stage, Williams has appeared as bass soloist in major concert works including Messiah, Fauré's *Requiem*, Brahms' *Requiem*, and Beethoven's *Symphony No. 9*, in addition to other symphonic and choral works featuring bass-baritone solos.

Previous community engagement includes performances honoring Anne Wiggins Brown, outreach in healthcare settings, and current service as a local area committee member with the American Guild of Musical Artists (AGMA).



Steven Warnock
STREPHON

Steven Warnock is a classically trained baritone working in a broad range of styles. He performs regularly in operas and musicals,

engages with his community through music forward administration and volunteering, and collaborates frequently with composers and creatives to bring new works to life.

Notable highlights include Dick Johnson and acting chorus in Mason Bates' *The Amazing Adventures of Kavalier & Clay* at the Metropolitan Opera, Tracey Bacon in Mason Bates' *The Amazing Adventures of Kavalier & Clay* with IU Opera and Ballet Theater and The Metropolitan Opera, baritone soloist in Vaughan Williams' *5 Mystical Songs*, Dr. Pangloss/Martin in Bernstein's *Candide* (IUOBT), the title role in Puccini's *Gianni Schicchi* with Cedar Rapids Opera, and Captain Corcoran in Gilbert & Sullivan's *H.M.S. Pinafore*. In 2023, Warnock was a young artist with the Bach Institute at Emmanuel Music, Cedar Rapids Opera, and Finger Lakes Opera. stevenmwarnock.com



Rebecca Sacks

QUEEN OF THE FAIRIES

Rebecca Sacks is a mezzo-soprano who is thrilled to return to Young Vic for her third season! She possesses a voice described as “power-

ful” and “extraordinary” (Operawire) and has recently been heard as Baba in Delaware Valley Opera Company's production of *The Medium*, in her role debut as La Zia Principessa in *Suor Angelica* with Art City Opera, 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*), and Grimgerde (*Die Walküre*).

A champion of new music, Ms. Sacks created the role of Elizabeth Barrett-Browning in Patricia Wallinga's *The Sisters* with Liberty City Arts and joined City Lyric Opera for the New York premiere of Amy Beth

Kirsten's *Savior* in 2025. She has also premiered works with the Oregon Composers' Forum, the Tai Hei Ensemble, and the composition departments at the University of Oregon and Stanford University.

She holds degrees from Stanford University, Oregon Health and Science 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.



Hannah Wardell
IOLANTHE

Hannah Wardell is an emerging mezzo-soprano known throughout the greater Baltimore area for her distinctive timbre and

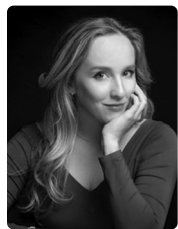
enchanting stage presence. Recent reviews have praised her “chocolatey rich mid-low register,” “luxurious low notes,” and “delicious, rich, velvety voice,” noting both the vocal beauty and dramatic insight she brings to her performances (Opera Today). Her recent appearances have been recognized as standout moments by Opera Today, particularly her portrayal of Polina in Tchaikovsky's *The Queen of Spades*, where critics highlighted her rendition of “Polina's Romance” for its expressive depth.

Hannah's operatic credits include Mercédès (*Carmen*), Hansel (*Hansel and Gretel*), Plaintiff's Counsel (*Trial by Jury*), The Duchess of Plaza-Toro (*The Gondoliers*), Kate (*The Pirates of Penzance*), Teresa (*La Sonnambula*), Romeo (*I Capuleti e i Montecchi*), The Princess (*Русалка*), Polina (*The Queen of Spades*), Cherubino (*Le Nozze di Figaro*),

The Third Lady (*The Magic Flute*), Dorabella (*Così fan tutte*), Iolanthe (*Iolanthe*), and The Sorceress (*Dido and Aeneas*).

In addition to opera, Hannah is an avid interpreter of art song and an advocate for Russian repertoire. She is the recipient of the Rubinstein Award from the Triumph International Russian Competition (Philadelphia).

Hannah received her undergraduate degree from Shepherd University in Shepherdstown, WV, and completed her master's degree at the Peabody Institute of The Johns Hopkins University. Hannah also received her Juris Doctor from the University of Maryland Francis King Carey School of Law, and, aside from performing, she practices in the General Litigation department at Pessin Katz Law, P.A., in Towson, Maryland.



Cassidy Dixon
CELIA

Cassidy Dixon is a soprano and a graduate of the Peabody Conservatory of Music with a Master of Music in Voice Performance

and Pedagogy, and a graduate of the University of Delaware with a Bachelor of Music in Voice Performance. Recently, she made her role debut as Adina in *Elixir of Love* where she was praised for her “powerful vocal range and volume” by the Black River Journal. Most recently, Ms. Dixon made role debuts as Mabel in *The Pirates of Penzance* with Light Opera of New Jersey, and Norina in *Don Pasquale* with

Opera Magnifico. Other favorite roles include Zorah in *Ruddigore*, Fiametta in *The Gondoliers*, Edith in *The Pirates of Penzance*, Belinda in *Dido and Aeneas*, Susanna in *Le Nozze di Figaro*, and Musetta in *La Bohème*, as well as Elizabeth Bennet in the stage-premiere of *Pride and Prejudice* at Peabody Conservatory. Ms. Dixon has won many prizes and awards, including with the Friday Morning Music Club, the Sylvia Green Vocal Competition, Saltworks Opera, NATS, and the Metropolitan Opera Laffont Competition. Ms. Dixon has also performed a variety of concert works with many regional orchestras, including the Annapolis Chamber Orchestra and Chorale, the Trinity Chamber Orchestra, and the Amadeus Orchestra. She is so excited to return to Young Vic as Celia in *Iolanthe* this summer!



Ann Fogler
LEILA

An accomplished mezzo-soprano based in Washington, D.C., Ann Fogler is praised for her “flexible, very warm, and crystalline”

instrument. 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.), Elgar's *Sea Pictures* with the Dickinson College Orchestra, and Phoebe in Gilbert and Sullivan's *The Yeoman of the Guard* with the Young Victorian Theatre Company.

Additional performances include Mahler's *Des Knaben Wunderhorn* with the Gettysburg Chamber Orchestra and the double role of the Squirrel and the Teacup in *L'Enfant et les Sortilèges* with Bel Cantanti Opera.

Ms. Fogler's career includes her participation as a young artist in the Bonfils-Stanton Foundation program at Central City Opera, where she performed the role of the Announcer in *Gallantry*. The following year, she was a featured soloist in *Encore: A Musical Revue*. For her performances, she was given the Central City Opera Williams Award and the Studio Artist Award. Fogler made her MassOpera debut as Orlofsky in *Die Fledermaus*, a role praised as “delightfully eccentric.”

Her credits also include Lepido in *Silla* with The Cambridge Chamber Ensemble and Global Hope in *Keepers of the Light* with the Nahant Music Festival. Ms. Fogler performed as a soloist with the American Institute of Musical Studies' Festival Orchestra in Graz, Austria, delivering selections as Octavian from *Der Rosenkavalier* and Dorabella from *Così fan tutte*. She was recognized with an Encouragement Award at the Meistersinger Competition and was a grant recipient of the Anna Sosenko Trust Fund. Ms. Fogler earned a Bachelor of Music in Vocal Performance from Dickinson College and the Master of Music in Voice Performance from the Boston Conservatory at Berklee, studying under Marilyn Bulli. She now continues her studies with Rosa Lamoreaux.



Doriennne Hoven
FLETA

Doriennne Hoven is thrilled to spend her fourth summer with Young Vic. Most recently, she played Spirit of the East in *The Tempest* with Chesapeake Shakespeare Company and Jean in *Brigadoon* with LiveArts Maryland. She

studied vocal performance at St. Olaf College and sings in multiple ensembles around Maryland. In her spare time, she loves to trail run, take her cats to the park with her fiancé, and read a good book. She'd like to thank her parents for teaching her to tell stories and her fiancé, Kirk, for always supporting her.



Claire Iverson
PHYLLIS

Celebrated for her versatile artistry, Claire Marguerite Iverson is an east-cost based lyric-coloratura soprano.

After several performances in and around New York earlier this season, Claire is excited to engage with several local companies this spring and summer, including Annapolis Opera (*Sandman/Dew Fairy*, *Hansel and Gretel*), Maryland Opera (Kate Pinkerton, *Madama Butterfly*), the Young Victorian Theatre Company (Phyllis, *Iolanthe*), and Art City Opera (Frasquita, *Carmen*) in nearby Philadelphia.

While in New York, Claire sang several role debuts, including Mabel (*The Pirates of Penzance*), Frasquita (*Carmen*), Hope (*Anything Goes*), and Francine (*Monkey & Francine in the City of Tigers*) with the Seagle Festival in the Adirondack Region, and as Regina (*Sima*) at Manhattan's Theater for the New City. She is a graduate of the Maryland Opera Studio (MM) and of the dual degree program at Johns Hopkins University and the Peabody Institute (BM, Vocal Performance; BA, International Studies and French Language and Literature). Additional previous credits include Florencia (*Florencia en el Amazonas*), Ada (*Cold Mountain*), Angelina (*Trial by Jury*), Tessa (*The Gondoliers*), Zerlina and Donna Elvira cover (*Don Giovanni*), Governess (*The Turn of the Screw*), and Johanna (cover, *Sweeney Todd*).



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 Fallon Goodman *Associate General Manager*
 Kathy Mardaga *Accountant*
 Catrin Rowenna Davies *Artistic Director*
 J. Ernest Green *Music Director & Conductor*
 Christopher Flint *Director of Production & Scenic Designer*
 Thomas Hochla. *Choreographer*

Hanna Ward *Stage Manager*
 Katie McCreary. *Lighting Designer*
 Mary Bova *Costume Supervisor*
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 Greg Kuperstein *Concertmaster*
 Kari Shea *Orchestra Librarian*
 Erica Rome *Rehearsal Accompanist*

Costumes provided by Sarasota Opera Association

ORCHESTRA

First Violins	Viola	Trumpet	Oboe
Greg Kuperstein	Michele DeHaven	Neil Brown	Kerry Willingham
Janet Kuperstein	Dorothy Couper	Andy Schuller	
Dana Goode			Flutes
Susan Benac	Cello	Percussion	Kathy Trahan
	Gita Ladd	Greg Herron	Amanda Dame
Second Violins	Katy Chiang		
Melanie Kuperstein		Bassoon	Clarinet
Collette Wichert	String Bass	Kari Shea	Bill Welty
Donna Willingham	Teddy Hersey		Dave Rybczynski
Anita Garcia		French Horn	
	Trombone	Adam Tillet	
	Julian Ayers	Diana Ogilvie	



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