

The Madison Savoyards, Ltd. presents

THE PIRATES OF PENZANCE

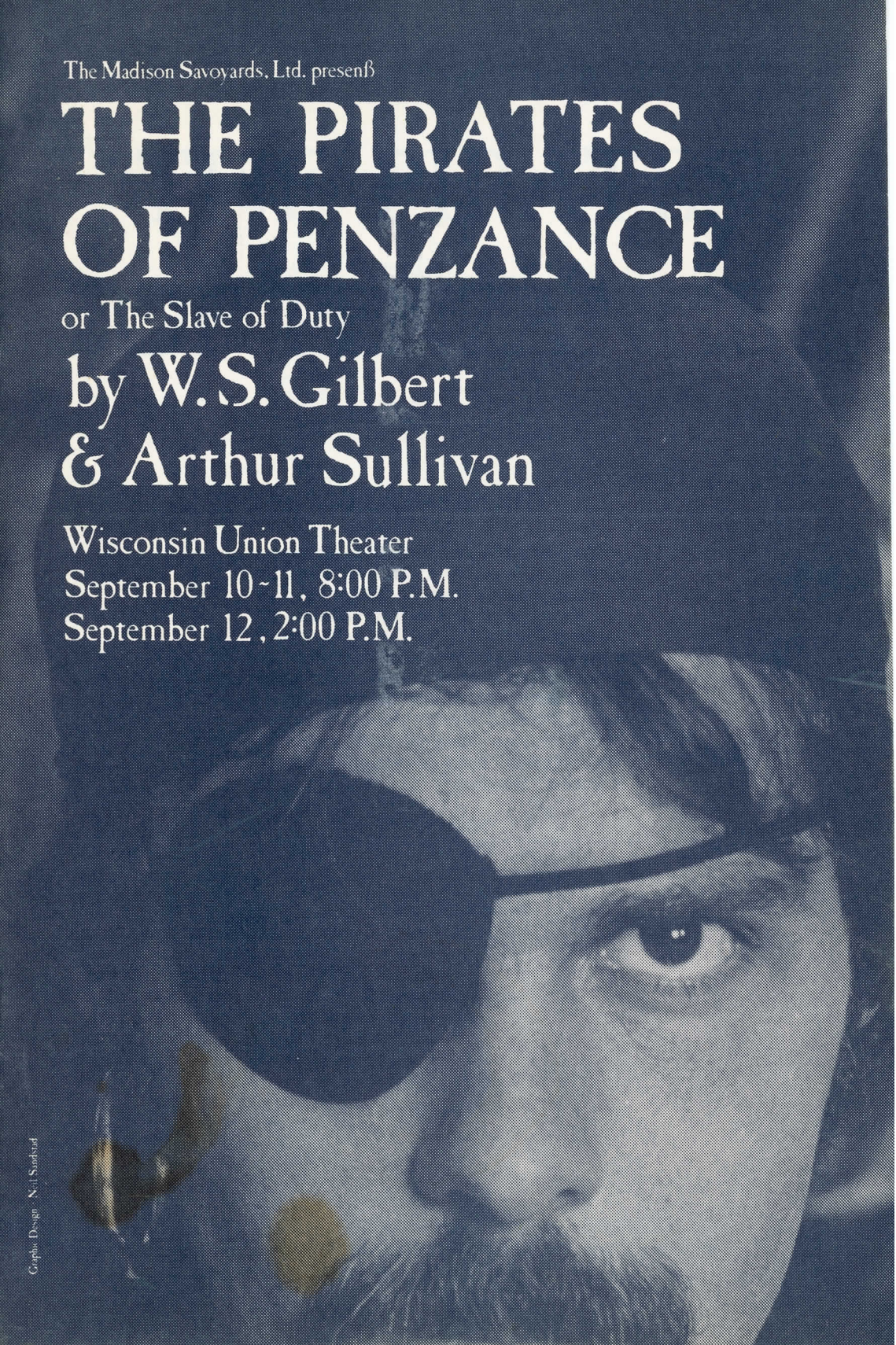
or The Slave of Duty

by W.S. Gilbert
& Arthur Sullivan

Wisconsin Union Theater

September 10-11, 8:00 P.M.

September 12, 2:00 P.M.



THE SAVOYARDS

The London Savoy Theatre, and the international Savoy Hotel chain were built on the tremendous proceeds from the Gilbert and Sullivan operas by their business manager, impresario Richard D'Oyly Carte. (The theater was built expressly to produce the Gilbert and Sullivan operas and true to the directors' wishes to have the finest technical theater available, it was the first electrically lit theater in the world.) The works are therefore often called the "Savoy Operas" and a devotee of these operas is called a "Savoyard."

The Madison Savoyards, Ltd. presents

THE PIRATES OF PENZANCE

or The Slave of Duty

by
W. S. Gilbert and Arthur Sullivan

Stage Director
Jeffrey Davies

Music Director
David Crosby

Set Designer
David Shaw

Lighting Designer
Gary Clevon

Costume Designer
Betty Zeps

Technical Director
Peter Schram

This project is supported in part by a grant from the Wisconsin Arts Board, the state's statutory Art agency, and the National Endowment for the Arts.

THE STORY

Just as "H.M.S. Pinafore" satirized the British Navy, "The Pirates of Penzance," its companion-piece, satirizes the British Army. In it we see the sense of duty, that virtue 'par excellence' of the military, running amok and attaching itself blindly and uncritically to every situation which confronts the characters.

The first "slave of duty" to be met is Frederic, a young pirate belonging to the dread band which plies its trade off Penzance (in Cornwall, England). Though he shows promise in his profession, Frederic is a most reluctant pirate and remains one only because when he was a child, his nurse Ruth, mistaking "pilot" for "pirate" (the two words sound so much alike!) apprenticed him to the band. Therefore, much as he hates piracy, stern duty demands that he remain a loyal pirate until he reaches his twenty-first birthday, a feat made more difficult for him by the discovery that, having been born on February 29, it takes four years to make one birthday.

The other pirates are also inhibited by their sense of duty. They must be utterly ruthless in order to make piracy pay, but their sense of duty forces them to spare orphans (they are orphans themselves, and know what it is), and they encounter an increasingly high percentage of ships manned exclusively by orphans.

Into this lair of tender-hearted cutthroats wander Major-General Stanley's daughters, picnic-bound. The pirates kidnap them, but quickly release them when the General, arriving on the scene, falsely claims to be an orphan, subsequently suffering terrible pains of conscience for his duplicity. His youngest daughter, Mabel, has fallen deeply in love with Frederic and hopes to reform his piratical ways, but on learning of his indentures to a pirate admires him the more because his sense of duty sends him back to piracy. Her duty, however, is to effect his capture and to that end she enlists the aid of the Penzance constables and their Sergeant, musical comedy's most reluctant and unheroic minion of the law. This is Gilbert's opportunity to satirize the police of the time (the local constabulary), and these police are the prototype for the later "Keystone Cops." They lament the hard duty which forces them to curtail the felon's innocent enjoyment of his felony but nevertheless march off "to glory and to grave." They are easily bested in combat with the pirates and are saved only because the Sergeant bethinks himself to call upon the pirates to "yield in Queen Victoria's name." "For all their faults, they love their Queen," so they recognize their duty and immediately surrender. Fortunately for them, Ruth at this point makes the revelation that they were born noblemen. Whereupon the police, equally mindful of duty, give them their liberty and General Stanley gives them his daughters ("for with all their faults, they love their House of Peers") and all is at last well on the rocky coast of Cornwall and the General's baronial estate.

For us today the mock pathos on the "orphan" theme seems meaningless, but in 1878 it was clear enough as an allusion to Queen Victoria's excessive sympathy for her own "poor orphaned children" after the death of their father, her beloved Prince Consort, Albert. Contemporaries were also aware of the irony of the title, since Penzance, once a pirates' haunt, had become a popular resort area (contrasted with respectability, piracy is comparatively honest!). Don't forget, also, that these now familiar melodies were coined, not copied, by Sullivan. For example, our "Hail, Hail, the gang's all here" was written for "Pirates" as "Come, friends who plow the sea."

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New for Savoyards — Interns

The Savoyards internship program is a newly designed program involving high school students in many aspects of production. Each intern works closely with two different members of our staff; with one staff member before "Pirates" is staged and with another during the run of the show. This arrangement provides a learning experience for the intern as well as a source of invaluable help for the staff member.

This year we have five interns: Andrea Ardner, Chris Barker, Cynthia Lien, Jane Thompson, and Jamiy Welch. All five have a wealth of previous theater experience. They have given Madison Savoyards a big helping hand as well as gaining valuable experience in community theater. They have worked in stage direction, musicology, choreography, set construction and publicity. They are now running lights, handing out properties, repairing costumes and putting on make-up.

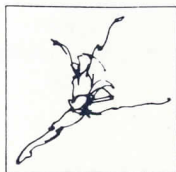
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THE CAST

in order of appearance

SAMUEL, the pirate lieutenant	J. Julian Rheaume
THE PIRATE KING	Mark Flannery
FREDERIC, the pirate apprentice	Robert Collett
RUTH, the pirate maid-of-all-work	Ilona Kombrink
EDITH	Chris Carey
KATE	Brenda Martin
ISABEL	Michelle Jovanovic
MABEL	Peggy Walters
MAJOR-GENERAL STANLEY	Richard Knowles
SERGEANT OF POLICE	Gregory Walters

CHORUS OF PIRATES, POLICE, MAJOR-GENERAL STANLEY'S DAUGHTERS, AND UNDERSTUDIES

Tenors & Basses

Kerry Grunke	John Elder	James Cotter
Vincent Rideout	Jim Polewski	Douglas Kappelman
David Rodey	Tim Lodge	Edward Elder
David Watts	Mark Weber	Dennis Lindgren
Ken Royal	David Vianello	John Rueden
Stephen Gebarski	John Gulesserian	Verdon Staines
Paul Guest	Roger Grodsky	

Sopranos & Altos

Margaret Astrup	Teresa Roholt	Nancy Rounds
Roberta Kimmel	Deborah Arnold	Donna Sweeny
Ellen Simenstad	Charlotte Mullen	Jane Bires
Roberta Fallon	Jan Kowalke	Susan Gillen
Camilla Barnes	Cari Benforado	Darlene Durant
Lori Kelly	Patty Freeland	Kaz Kajiwarra

TIME AND PLACE

ACT I — The year is 1856. The action starts early one morning just before dawn, at a rocky seashore on the coast of Cornwall.

ACT II — That evening, at a ruined chapel on the newly acquired estate of Major-General Stanley.

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THE ORCHESTRA

The Wisconsin Chamber Orchestra

David Crosby, Music Director

violins.....	Miriam Schneider Roger Weiler Millie King Lena King Lola Yde Robin Petzold Kathryn Knoespel Siegel
viola.....	Edith Code
cello.....	Anton Tenwolde
double bass.....	Peter Deakman
flute.....	Martha Durkin
oboe.....	Terry Moen
clarinets.....	Marianna McDermott Nancy Mayland
bassoon.....	Jayne Pike
horns.....	John Zirbel Alice Thompson-Williams
trumpet.....	Robert McCurdy
trombones.....	Joyce Messer Nick Orovich
timpani.....	Steven Cornelius
percussion.....	Jay Gilbert

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PROFILES

The Directors

JEFFREY DAVIES (stage director) first performed in opera in 1961 at Nottingham University, England, where he later directed. In 1968 he sang with the Scottish Opera and appeared at the Edinburgh Festival. Since coming to Madison in 1972, he has been active with the opera of the University, University Theater, Civic Opera, Civic Repertory, and the Children's theater. For the past two years he has stage directed for Opera Seen (Young Audiences) and Madison Savoyards. After "Pirates" he takes up a research fellowship at the University of Wageningen in the Netherlands.

DAVID CROSBY (music director and conductor) is an award winning composer for National Public Radio and Television. In his work with the Oberlin College Gilbert and Sullivan Players (as chorus Master, principal singer, and Music Director) he has conducted all of the Savoy Operas at Oberlin Ohio and at Highfield Theater in Falmouth, Cape Cod, Massachusetts. He is also Music Director of the Wisconsin Chamber Orchestra and The Festival Choir.

The Cast

J. JULIAN RHEAUME (Samuel) is a master's degree candidate in musicology at the Univ. of Wisconsin. He burst rather suddenly onto the stage of Opera at the University of Wisconsin in February of 1972 as Sellen, the auctioneer, in Stravinsky's "The Rake's Progress." In his regular roles since then, he has been Tanzmeister in the Strauss opera "Ariadne auf Naxos," the witch in Humperdink's "Hansel and Gretel," plus numerous other roles.

MARK FLANNERY (The Pirate King) a recent graduate in voice from the University of Wisconsin school of music, Mark has been actively involved in both music and theater for the past four years. He has worked with U.W. theater, U.W. Opera, Madison Civic Repertory as well as Madison's Children's Theater. He has worked with Madison Savoyards for the past three years. Flannery was recently accepted for admission to the American Academy of Dramatic Arts, Pasadena, California.

ROBERT COLLETT (Frederic) Holds a Bachelor of Music degree from Texas Tech University, Master of Music from Oklahoma University and is currently pursuing the DMA degree at the University of Wisconsin while functioning as half time faculty teaching voice. He sang in Mendelssohn's "Elijah" with Middleton Civic Chorus and Handel's "Messiah" with Madison Symphony.

ILONA KOMBRINK (Ruth, the pirate maid-of-all-work) currently a professor of voice at the University of Wisconsin school of music, Ilona Kombrink graduated from the Curtis Institute of Music, studied in Munich on a Fulbright scholarship and was a winner of the Metropolitan Opera's AUDITIONS OF THE AIR. She has had an extensive career in opera and has appeared with many symphony orchestras, at major music festivals, including the Peninsula Music Festival at Fish Creek, Wisconsin as well as the Marlboro Festival. She has numerous television, radio and recital credits. Notably, she has appeared in performances of Gilbert and Sullivan works under the direction of the late Martyn Green with the St. Louis Municipal Opera, and with Douglas Campbell of the Stratford Festival in Canada.

CHRIS CAREY (Edith) is a research specialist at the UW Department of Psychiatry. She is presently studying voice with Penina Schwartz, and first joined Savoyards as a member of the chorus of last year's "Mikado". She is currently a member of The Festival Choir.

BRENDA MARTIN (Kate) has a degree in voice from the University of Wisconsin, Platteville. She taught Junior High vocal music. She is presently with The Festival Choir and Consort. She appeared with the Savoyards as Pitti-Sing in "The Mikado." She also serves on the executive board of the Savoyards.

MICHELLE JOVANOVIC (Isabel) made her Savoyards debut in the chorus of "The Mikado." She is a senior at Middleton High School. Her plans include an extension of her music education. She is a member of the University of Wisconsin Summer Concert Choir. She has been active in school plays and Civic Theater. She also sings in the Middleton Civic Choir as well as the school swing choir. She had the lead in the Music Clinic's honors program, Bernstein's "Mass" in 1974.

PEGGY WALTERS (Mabel) a Madison native, received her Bachelor's degree in voice from the University of Wisconsin; she is presently working on a master's degree in applied voice. She has performed with the University Opera Workshop as Oscar in "The Masked Ball" and in other Gilbert and Sullivan productions with Madison Savoyards as well as the Madison Civic Repertory.

RICHARD KNOWLES (Major General Stanley) has been a professor of English at the University of Wisconsin since 1962. A native of Southbridge, Massachusetts, he played KoKo in "The Mikado" in 1950. In 1975 he was The Mikado in the Savoyards' production of "The Mikado," that year.

GREGORY WALTERS (Sergeant of Police) this is Greg's fourth appearance with Madison Savoyards. He previously participated in the production of "The Mikado," "Iolanthe," and "H.M.S. Pinafore." He is a graduate of the University of Wisconsin-Madison, where he studied voice. He sang in numerous vocal organizations as well as opera productions having majored in radio and television. Greg is presently employed at WNWC-FM Christian radio in Madison.

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THE DIRECTORS' NOTES

"Pirates" was premiered on December 31, 1879 at the Fifth Avenue Theater in New York; it was the only Gilbert and Sullivan opera premiered in the United States. In fact, it was written expressly with an American audience in mind, so it is most appropriate for the Madison Savoyards to produce in this Bicentennial year. Gilbert and Sullivan brought this opera to 'the States' because "H.M.S. Pinafore" was being pirated here, and they wanted to get the copyright for their work legally established in America. It's no coincidence that Gilbert wrote "Pirates" to solve the pirating problem.

"The Pirates of Penzance" was written after W. S. Gilbert and Arthur Sullivan had already collaborated on "H.M.S. Pinafore," "The Sorcerer," "Trial by Jury," and "Thespis," or "The Gods Grown Old." "Thespis" is not extant today, save for one chorus ("climbing over rocky mountain") which was reused by the team as the entrance of the women's chorus in "Pirates."

Gilbert, a former lawyer, actor and playwright, was the librettist and lyricist for the operas, as well as (in the early productions) the stage director. His training in burlesque (comic) theater is very evident in the works. His wit often reflects his legal and political background. His satire frequently led to ill feelings among politicians and royalty. In "Pirates" he made an attempt to make up for this by being very pro-Victorian (a major turning point in the plot occurs 'in Queen Victoria's name'). Never-the-less he did not receive his knighthood during her reign.

Sullivan, however, through his many hymns ("Onward Christian Soldiers,") oratorios ("The Golden Legend,") and songs ("The Lost Chord,") had established his reputation throughout Great Britain as a 'legitimate' composer. He achieved knighthood from Queen Victoria early in his career. Sullivan's musical father was Felix Mendelssohn, whose school for musical composition and orchestration was still flourishing in England in the late 19th century. Just as Gilbert paralleled Offenbach's use of comic operas for political satire, so did Sullivan frequently quote from both 'light' and 'grand' opera styles. In "The Pirates of Penzance," for example, Mabel's cadenzas for the aria "Poor Wandering One" are partly from the soprano cadenza in Verdi's "La Traviata" ("sempre libera"). Much of the charm and color of the Sullivan scores is achieved through the orchestration. The instruments underline action and character, and sometimes add their own comments on situations in the drama.

True to the tradition of Gilbert and Sullivan, who were the original stage and music directors for these operas, we believe in stylistically accurate presentations of the works, while utilizing as much as possible the full potential of modern technical theater.

David Crosby
Jeffrey Davies



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Linda Terry

Production Stage Manager
Marty Jacobs

Chorus Master
Deborah Arnold

Choreographer
Pamela J. Pinigis

Rehearsal Pianist
Mark Smith

Original movement design by:

Carol Ney
Jeffery Davies
Linda Terry
Pamela J. Pinigis

Property Mistress
Anne Scott

Make-Up
Susan Boardman

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Graphic Design
Neil Sandstad

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Bill Quirnbach

Master Electrician
Bob Blatecky

Assistant Master Electricians
Arno Werner
Sid Grimilschausen

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Alyce Dissette

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PRESIDENT'S NOTE

Dear Patron of Arts:

We hope you enjoy this year's performance, and we would like to thank the many people who donated their time, energy, and materials to the production, especially our fellow Madison arts groups, including University Theater, Madison Civic Repertory, Wisconsin Ballet Company, and University Opera. It has been very gratifying for us to see how far Savoyards has progressed in the past few years, but at the same time, we cannot help but be concerned with the rising demands that have grown with this progress, both physically and financially.

This is our second year in the Union Theater, and we hope to continue this on an annual basis, but the high cost of rental of performance, rehearsal, and storage facilities, in addition to the increasing costs of sets, costumes, make-up, and other related expenses make future plans uncertain. Your assistance is needed if we are to continue to present Madison with quality theater, especially if Savoyards is to grow and benefit the community. Donations of time, material goods, space, or money in any amount (tax-deductible) would be sincerely appreciated, with the following contributor designations:

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H. Van Putz
President

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