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THE  
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or the slave of duty



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## **Pirates of Penzance**

or

### **The Slave of Duty**

**Music by Sir Arthur Seymour Sullivan  
Book & Lyrics by William Schwenck Gilbert**

**Stage Director**  
Brian R. Bizzell

**Music Director /  
Orchestra Conductor**  
Blake Walter

**Scenic Designer**  
Jennifer Nehls Bonner

**Costume Designer**  
Roberta Sprain

**Lighting Designer**  
Paul Schaefer

**Technical Director /  
Set Construction**  
Jeff Macheel

**Production  
Coordinator**  
Scott D. Hurlbert

**2005**

Music Hall, UW-Madison

July 8, 9, 15 - 7:30 p.m.  
July 10, 16, 17 - 3:00 p.m.

## The Argument

### Act I

*New Orleans, 1916*

*(A Rocky Seashore on the Coast of Cornwall)*

Sheltered in the Cornish coast was the hiding place of a band of tender-hearted pirates. Never was the trade of the skull-and-cross-bones followed by men of such sensitive and compassionate feelings. They made it a point of honor never to attack a weaker party, and whenever they attempted to fight a stronger one they invariably got thrashed. Orphans themselves, they shrank from ever laying a molesting hand on an orphan, and many of the ships they captured had to be released because they were found to be manned entirely by orphans. Little wonder was it that these Pirates of Penzance could not make the grim trade of piracy pay.

The curtain rises on a scene of revelry. Frederic has just completed his pirate apprenticeship and is being hailed as a fully-fledged member of the gang. That he had been indentured with them at all was a mistake. When he was a lad his nurse was told to take and apprentice him to a pilot, and when she discovered her stupid blunder she let him stay with the pirates, and remained with them herself as a maid-of-all-work rather than return to brave the parental fury. Frederic, at all times the slave of duty, has loyally served out his time, but now he announces that not only will he not continue at a trade he detests, but he is going to devote himself heart and soul to his old comrades' extermination. The declaration turns the camp from joy into mourning, but these very scrupulous pirates have to admit that a man must act as his conscience dictates, and they can only crave that the manner of their deaths may be painless and speedy.

Frederic has never seen a woman's face - no other woman's face, at least, but Ruth's, his old nurse, who adores him - and thus there come as a vision of loveliness to him the figures of the many daughters of Major-General Stanley. They have penetrated into the rocky cove during a picnic. Frederic, sensitive about his detested dress, hides from them for a while, but soon he reveals himself and entreats them all to stoop in pity so low as to accept the hand and heart of a pirate. Only one of them, Mabel, is ready to take him for what he is, and the love-making between the two is swift and passionate. It is interrupted by the return of the gang, each member of which seizes a girl and claims her as his bride, and during this lively interlude there arrives old General Stanley. He has lagged behind the rest of the party.

The General, a resplendent figure in his uniform, knows a good deal about the most abstruse and complicated sciences, though he proclaims that he knows no more of tactics than a novice in a nunnery. In this he holds himself to be "the very model of modern major-general." Completing the candid recital of his attainments and want of them, he inquires what strange deeds are afoot, and he has no liking either for pirates as sons-in-law or for the prospect of being robbed wholesale of his daughters. But where is the way of escape? Luckily the General has heard of these Penzance pirates before, and he wrings their sympathy with the sad news that he, too, is "an orphan boy." For such tender-hearted robbers that is enough. They surrender the girls, and with them all thoughts of matrimonial felicity, and restore the entire party to liberty.

### Act II

*The Lafayette Cemetery  
(A Ruined Chapel by Moonlight)*

The second act is performed in Lafayette Cemetery. General Stanley, surrounded by his daughters, has come to do penance for his lie before the tombs of his ancestors, who are his solely by purchase, for he has owned the estate only a year. Frederic is now to lead an expedition against the pirates. For this perilous mission he has gathered together a squad of police, who march in under their sergeant, all of them very nervous and under misgivings that possibly they may be going to "die in combat gory." Soon after they have left there is a whimsical development.

Frederic, alone in the chapel, is visited by the Pirate King and Ruth. Covering him first of all with their pistols, they tell him that they have remembered that he was born on the 29th of February, and that as he thus has a birthday only every four years he is still but five years of age!

Frederic, as we have observed before, has a keen sense of duty. In blank despair he agrees to return to the gang to finish his apprenticeship. Once more a member of the band, he is bound also to disclose the horrible fact that the old soldier has practiced on the pirates' credulous simplicity, and that in truth he is no orphan boy. The Pirate King decrees that there shall be a swift and terrible revenge that very night.

When all have left but Mabel, who declares that she will remain faithful to her lover until he has lived his twenty-one leap-years, there re-enter the police. The sergeant laments that the policeman's lot is not a happy one. It is distressing to them to have to be the agents whereby their erring fellow-creatures are deprived of the liberty that everyone prizes.

"When the enterprising burglar's not a-burgling,  
When the cut-throat isn't occupied in crime,  
He loves to hear the little brook a-gurgling  
And listen to the merry village chime.  
When the coster's finished jumping on his mother,  
He loves to lie a-basking in the sun.  
Ah! Take one consideration with another  
The policeman's lot is not a happy one."

Sounds are heard that indicate the pirates' approach. The police conceal themselves, and soon the intruders enter, armed with all kinds of burglarious tools, and with a cat-like tread (they say so, at least, though they are singing their loudest). They are interrupted, not by the police, but by the appearance of General Stanley. He has had a sleepless night, the effect of a tortured conscience, and he comes in in a dressing-gown and carrying a light. Soon his daughters also appear in their night-caps. The General is seized and ordered to prepare for death. Frederic, even on Mabel's entreaties, cannot save him, for is he not himself a pirate again?

Eventually the police, having passively watched the situation so long, summon up courage and tackle the pirates, but they are soon overcome. The sergeant, who with the rest of his men is held prostrate under drawn swords, then calls upon the ruffians to surrender in the name of the Queen. The command acts like magic. Lojally the pirates kneel to their captives, for it transpires from Ruth's lips that they are really "no members of the common throng; they are all noblemen who have gone wrong." All ends happily. The Pirates of Penzance promise to return forthwith to their legislative duties in the House of Lords and, in doing so, they are to share their coronets with the beautiful daughters of old General Stanley.

## Pirates of Penzance

### Act I

New Orleans, 1916

### Act II

The Lafayette Cemetery

There will be one 15 minute intermission.

The use of recording devices and/or photography equipment is strictly prohibited in the theater during the performance. Please turn off all electronic pagers, beepers, cell phones, alarms and watches.

## Musical Numbers

### Act I

#### Overture

1. *Pour, O pour the pirate sherry* (Opening Chorus and Solo).....Pirates, Samuel
2. *When Frederic was a little lad* (Solo).....Ruth
3. *Oh, better far to live and die* (Solo and Chorus).....Pirate King and Pirates
4. *Oh, false one, you have deceived me!* (Recitative and Duet).....Frederic and Ruth
5. *Climbing over rocky mountain* (Chorus and Solos).....Girls, Edith and Kate
6. *Stop, ladies pray!* (Recitative and Chorus).....Frederic, Edith, Kate and Girls
7. *Oh, is there not one maiden breast* (Solos and Chorus).....Frederic, Mabel and Girls
8. *Poor wandering one!* (Solo and Chorus).....Mabel and Girls
9. *What ought we to do* (Solos and Chorus).....Edith, Kate and Girls
10. *How beautifully blue the sky* (Chattering Chorus and Duet)...Girls, Mabel and Frederic
11. *Stay, we must not lose our senses* (Recitative and Chorus)....Frederic, Girls and Pirates
12. *Hold, monsters!* (Recitative and Chorus).....  
.....Mabel, Samuel, Major-General, Girls and Pirates
13. *I am the very model of a modern Major-General* (Solo and Chorus).....  
.....Major-General, Girls and Pirates
14. *Oh, men of dark and dismal fate* (Finale of Act I).....Ensemble

There is one 15 minute intermission between Acts I and II.

### Act II

15. *Oh, dry the glistening tear* (Opening Chorus and Solo).....Girls and Mabel
16. *Then, Frederic, let your escort lion-hearted* (Recitative)....Major-General and Frederic
17. *When the foeman bares his steel* (Solos and Chorus).....  
.....Sergeant, Mabel, Edith, Major-General, Police and Girls
18. *Now for the pirates' lair!* (Recitative).....Frederic, Pirate King and Ruth
19. *When you had left our pirate fold* (Solos, Trio and Chant).....  
.....Ruth, Frederic and Pirate King
20. *Away, away! my heart's on fire* (Trio).....Ruth, Frederic and Pirate King
21. *All is prepared* (Recitative).....Mabel and Frederic
22. *Stay, Frederic, stay!* (Duet).....Mabel and Frederic
23. *No, I am brave!* (Recitative, Solo and Chorus).....Mabel, Sergeant and Police
24. *When a felon's not engaged in his employment* (Solo and Chorus)..Sergeant and Police
25. *A rollicking band of pirates we* (Chorus and Solo).....Pirates, Sergeant and Police
26. *With cat-like tread, upon our prey we steal* (Chorus and Solo).....  
.....Pirates, Police and Samuel
27. *Hush, hush! Not a word* (Recitative, Chorus and Solo).....  
.....Frederic, Pirates, Police and Major-General
28. *Sighing softly to the river* (Ballad and Finale of Act II)....Major-General and Ensemble

## Cast

Major-General Stanley.....	Jeremy Wetherald
The Pirate King.....	Bill Rosholt
Samuel.....	James Rowe
Frederic.....	Ethan Bremner
Sergeant of Police.....	Paul Bushland
Mabel.....	Julia Foster, Julie Hutchinson*
Edith.....	Emerald Jean
Kate.....	Lisa Vinney
Isabel.....	Jackie LaVanway
Ruth.....	Terry Kiss Frank
Ruth Understudy.....	Susannah Jacobson

\*The part of Mabel will be portrayed by Julia Foster on July 8, 10 & 16  
and Julie Hutchinson on July 9, 15 & 17.

**Pirates:** Sean Bode, Isaac Danforth, Mark Danforth, Caryl Farkas, Albrecht Gaub, Michael Gorman, Bill Hoyt, Keith Meyer, Christian Smith Kotlarek, Kevin Rowe, Mark Supanich, Michael Ward, Gabriel Williams, Dick Yde.

**Fighting Pirate:** Derek Neumeier

**Pirate Mites (Act I):** Abigail Cahill, Maggie Cahill, Anna Farkas.

**Daughters of Major General Stanley:** Nancy Bellinger, Rachel Bishop, Abigail Cahill, Fiona Cahill, Maggie Cahill, Eleanor Conrad, Kia Conrad, Anna Farkas, Karen Guerten, Marian Herzog, Selena Kohel, Jenni Macheel, Sarah Meddaugh, Alyda Oosterwyk, Julie M. Schmoltd, Hannah West.

**Police:** Mark Danforth, Albrecht Gaub, Keith Meyer, Christian Smith Kotlarek, Michael Ward, Dick Yde.

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## Orchestra

<b>Violin I</b>	Yvonne Davila (Concert Mistress) Molly McGlone Katherine Moore Suzanne Witt
<b>Violin II</b>	Erin Bulleit Maria Rosa Germain (Principal) Emily Latorraca
<b>Viola</b>	Marika Fischer Hoyt Kelly Nelson
<b>Cello</b>	Phila Poff Laurie Riss
<b>Bass</b>	Shannon Ballhorn
<b>Oboe</b>	Anna Nakola
<b>Bassoon</b>	Carol Rosing
<b>Flute I</b>	Betty Bielefeld
<b>Flute II</b>	Kim Dorr
<b>Clarinet I</b>	Robert Taylor
<b>Clarinet II</b>	Christine Lynn Jensen
<b>Trumpet I</b>	Chris Forbes
<b>Trumpet II</b>	Mike Geurts
<b>French Horn I</b>	Kathleen Callaghan
<b>French Horn II</b>	Kia Karlen
<b>Trombone I</b>	Steven Ash
<b>Trombone II</b>	Mathew Eisentraut
<b>Percussion</b>	Dane Crozier

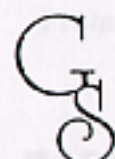
## Notes from the Stage Director

When I was originally asked to direct this production of one of Gilbert and Sullivan's most beloved works, I felt the pressure of just over a hundred years worth of tradition, history, and expectation. As I listened to the work over and over again, many different scenarios came to mind, one of which involves a large chain of "big box" stores, which seemed to play well into Frederic's sense of duty and the difficulty with which he tries to escape. That's the truly wonderful thing about Gilbert and Sullivan; they poke fun at human truths, which continue to be relevant long past what they may have envisioned.

When the curtain opens tonight, you're going to see a very different looking *Pirates of Penzance*, but the spirit is very much the same. *Pirates of Penzance* is very much one of Gilbert's most ridiculous stories; there's something magical about it, not just the story itself, but the legend of it that exists in our cultural consciousness. During one of our cast parties after last year's *Ruddigore*, someone mentioned, why not set *Pirates* in New Orleans. I laughed it off at first, but after I thought about how I felt that I, as a relatively young director was tackling such a canonical piece, I thought that some of the opportunities were too good to pass up.

The story you are about to see tonight exists in the minds of the characters you are about to see playing it out. It is a celebration of *Pirates of Penzance* and a very subtle kind of play within a play. Don't concern yourself too much with that, and just sit back and prepare to have fun for a couple of hours. The setting is 1916, a time in which the original productions that "crossed the pond" would be in the memories of those who are participating. We open to a street in New Orleans, and the Queen Victoria Parade has gone through the city during Mardi Gras. Something magical happens, and these people, who are celebrating this show, begin to live it out in New Orleans. It might be a dream, it might be a hallucination, but it certainly will be fun. I had a lot of fun working on this production, and I hope you have just as much fun watching it.

- Brian R. Bizzell

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## Notes from the Music Director

Arthur Sullivan composed the score of *Pirates of Penzance* for a variety of reasons. One was the amazing success of the previous G & S work, *H.M.S. Pinafore*. The popularity of *Pinafore* resulted in the "piracy" of the music; it was used by all, for all occasions, both in Europe and the U.S. American copyright laws insisted that a premiere take place within the country as well as having the score and libretto published by an American publisher. These conditions met, the score and libretti would be protected under U.S. copyright laws. Gilbert and Sullivan attempted to mount two "premieres" of the new work, *Pirates*, one in England and another in New York. The English performance was never considered important. It was hastily thrown together by a company involved in a production of *H.M.S. Pinafore*. For the English performance the set was the same set as *H.M.S. Pinafore*, costumes were improvised and only the completed Act I was performed, with piano accompaniment. The New York version was much better prepared and was the complete opera. The opening performance took place on December 31<sup>st</sup>, 1879.

Sullivan's score for *Pirates* is similar to his other popular operas and are styled after contemporary Italian operas, most strikingly the works of Rossini. The score of *Pirates* gradually evolved into the complete work heard today. Always revising, Sullivan was not above "borrowing" from other composers, but most often from himself. The first section of the delightful tongue-twisting chorus that announces the arrival of the Major-General's daughters (No. 5 "Climbing over Rocky Mountains") was lifted directly (music and text) from Gilbert and Sullivan's first collaboration, *Thespis*. This 74 bar fragment is the only portion of the *Thespis* score which remains today. Sullivan completely eliminated the original finale of the work (a variation on "I am the Very Model of a Modern Major General) and replacing it with a restatement of "Poor Wandering One, which we hear today. Also in the original, now deleted, is a parody of the music of *H.M.S. Pinafore* ("What, all noblemen?" "Yes, all noblemen" "What, all?" "Well, nearly all.") There is another reference to *Pinafore* (conveniently changed to "*Ruddigore*" in this summer's production.) Sullivan also uses a strictly Schubertian style in the introduction to Act II.

As previously mentioned, the Sullivan scores resemble those of Rossini, but Sullivan is no imitator. His skill at vocal writing and text-setting are unmatched. The role of Mabel is a wonderful tribute to the art of the coloratura singing style, equaled only by Italian composers such as Bellini and Donizetti. The chorus parts are especially well-written. My personal favorite is "When the Foeman Bares His Steel," from the Second Act. The intimidated Policemen are pitted against the seemingly callous chorus of daughters and female leads. The two intertwining parts, in different meters contribute to a glorious whole that is certainly more than the sum of its parts. Also noteworthy is the Mabel/Frederic Duet in Act I; the couple's lovely soaring lines in Waltz time are juxtaposed against the women's chorus' animated chattering in March-time.

I have not conducted a complete Gilbert and Sullivan opera in some twenty years and am delighted to have an opportunity to work with this very special company. They are always eager to learn and to grow to their highest potential, while still enjoying the music and camaraderie of such an undertaking. Thanks go to Scott Hurlbert, the Savoyards Board of Directors and my Directing collaborator, Brian Bizzell, as well as the company in general for allowing me to re-enter the fold of the countless G & S "aficionados" from all over the world.

- Blake Walter

## Production Staff

Stage Director	Brian R. Bizzell
Music Director / Orchestra Conductor	Blake Walter
Fight Choreographer	Andrew Heinrich
Fight Choreographer Assistant	Dr. Tristan Brandhorst
Rehearsal Accompanist	Martha Saywell
Production Coordinator	Scott D. Hurlbert
Production Assistant	Ilona Pinzke
Technical Director	Jeff Macheel
Scenic Designer	Jennifer Nehls Bonner
Costume Designer	Roberta Sprain
Lighting Designer	Paul Schaefer
Orchestra Coordinator	Robert Taylor
Stage Manager	Stephanie Wild
Assistant Stage Manager	Emily Ranney
Makeup Coordinator	Fanny Leung
Hair/Wig Designer	Fanny Leung
Properties Designer	Michael Ward
Lead Scenic Artist	Tracy Dietzel
Scenic Artists	Phoebe Hefko, Liz Rathke, Alexandra Sherman
Master Electrician	John Penisten
Lightboard Operator	Isaac Scott
Publicity	The Madison Savoyards Board
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Program Coordinator & Layout	Scott D. Hurlbert
Ticket Coordinator	Rachel Bishop
Program Advertising Sales	Scott D. Hurlbert, Rachel Bishop
Graphics/Poster/T-Shirt Liaison	Scott D. Hurlbert & Ilona Pinzke
Master Carpenter	Jeff Macheel
Set Construction Crew	Katjusa Cisar, Allison Hyde, Jason Whittle
Costume Crew	Shirley Whitehead, Creola Zweifel
Painting Crew	Nancy Bellinger, Stuart Utley, Clarey Williard
Run Crew	Katjusa Cisar, Allison Hyde Cody Williams
Backstage Crew	Colin Koffel
Volunteer Coordinator	David Woldseth
House Managers	Debbie Jackson, Beverly Resch, Bobby Sprideo
Music Hall Box Office	Traci Arts, Scott D. Hurlbert, Becki Wright
Videographer	Evan Richards

## Artistic Profiles

**Brian R. Bizzell** (Stage Director) has just finished his MFA in Stage Direction from the UW-Madison Department of Theatre and Drama where he studied under Norma Saldivar and William Farlow. Prior to that, he finished Master's Degree in Opera Performance from the UW School of Music in 2002. While there, he performed roles in *The Rape of Lucretia*, *Lucia di Lammermoor* and is best remembered for his performance as The Witch in *Hansel and Gretel*. With the UW Opera he has served as stage director for productions of Vaughan Williams' *Riders to the Sea* and Mozart's *The Impresario*, and Pergolesi's *La Serva Padrona* and as Assistant Director for Handel's *Xerxes*. Last October, he directed the University Opera's production of Benjamin Britten's *The Turn of the Screw*. He has also directed two separate productions of Menotti's *Amahl and the Night Visitors* for the Sacred Arts Council Lincoln in Lincoln, NE. Brian was very pleased to have finally been able to participate in a Madison Savoyards production, as director for last summer's *Ruddigore*. Brian would like to thank the cast, the accompanists, the crew and the designers for all of their hard work and dedication that made this production come to life. Special thanks to Bill Farlow who gave me every opportunity a student could ever hope to have. You have taught me more than I have ever let on. A very special thanks to all of those who have supported and encouraged me during my time in Madison, I will miss you all.

**Dr. Tristan Brandhorst** (Fight Choreographer Assistant) has been studying (and teaching) modern fencing and martial arts since he attended the University of Virginia twenty years ago. During graduate work at the University of Wisconsin-Madison, he continued to teach through the fencing club and began his involvement with theatrical/Renaissance fencing and hand-to-hand combat styles. Today, he belongs to a number of organizations that promote the study and re-creation of the fighting styles of the Renaissance and Middle Ages and frequently performs demonstrations through the non-profit Society for Creative Anachronism. He has instructed the chorus of the Madison Opera in arms handling in *Il Trovatore* and choreographed duels for their production of *Romeo and Juliette*. He was the fight choreographer for Savoyards' production of *Ruddigore*.

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The Madison Savoyards invites you to return to Music Hall for the University Opera's 2005-2006 productions of *Die Fliedermans* (Oct 21, 23 & 25); *Le Nozze di Figaro* (March 3, 5 & 7); and *Mirror Story* (April 28). Mimmi Fulmer co-wrote the libretto with the composer, Alicyn Warren, and sings the world premier at The University of Michigan in December 2005 before performing in the Wisconsin premiere at UW-Madison.

**Andrew Heinrich** (Fight Choreographer) has been studying historical sword play for the better part of a decade, and has been a martial artist for nearly all his life. Andrew got into fight choreography with CTM's production of *Camelot* this past year. He greatly enjoys his work. Andrew is pleased to be working with The Madison Savoyards on *Pirates*, his favorite of the works of Gilbert and Sullivan.

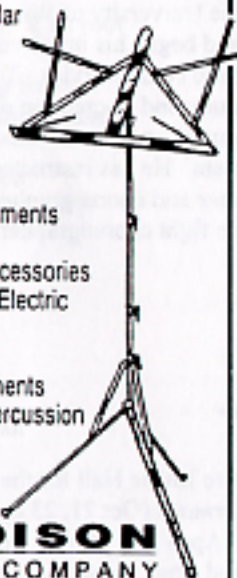
**Dr. Blake Walter** (Music Director / Orchestra Conductor) Dr. Blake Walter is a faculty member at Edgewood College, where he conducts Edgewood's two orchestras and teaches music theory, ear training and conducting. He conducts the Madison Community Orchestra and is Music Director/Conductor for Dance Wisconsin. He has conducted the Madison Symphony Orchestra and is a regular guest conductor with the Wisconsin Chamber Orchestra. Blake received his Doctor of Musical Arts degree from the University of Wisconsin, where he studied with David Becker. Blake has extensive experience conducting both opera and musical theater, his most recent position being Music Director/Conductor of UW Opera's production of Kurt Weill's *Threepenny Opera*. Other credits include shows such as *Lucky Stiff*, *Das Barbecü*, *Falsettos* and *Man of La Mancha* with the University Department of Theater and Drama. While studying at the University he served as Assistant Conductor of the UW Symphony and Chamber orchestras, and conducted performances of Handel's *Semele* for the UW Opera Program. Blake is vitally interested in contemporary music, and his recordings of such works have been featured on NPR, and are commercially available on the Access and Orion record labels. Blake is overjoyed to finally be able to work with Madison Savoyards.

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**Cast Profiles**

**Ethan Bremner** (Frederic) is currently working towards his master's degree in voice at UW Madison in the vocal studio of James Doing. He is originally from Athol, Massachusetts, and got his bachelor's degree in music at Bard College in Annandale-on-Hudson, NY, where he performed as Tamino in *The Magic Flute*, Jack Madden in Scott Gendel's *A Song That's True* and The Sailor in *Dido and Aeneas*. Since moving to Madison he has performed with UW Opera as Dr. Caius in *Falstaff* as well as the Testo in *Il combattimento di Tancredi et Clorinda* and this fall will be heard as Alfred in *Die Fledermaus*. This is his third summer in a row with the Madison Savoyards he has played Luiz in *The Gondoliers* and Richard in *Ruddigore*. He can also be heard weekly in the quartet for Christ Presbyterian Church.

**Paul Bushland** (Police Sergeant) is appearing in his 13th summer production with the Madison Savoyards. First appearing in the chorus of the 1989 production of *Ruddigore*, Paul was last seen performing the roles of Boatswain, Police Sergeant, and Pooh-Bah in the 2002 production of *Trial By Jury and Roses Red*. Other roles with the Savoyards have included Tarara (*Utopia*), Carpenter (*Pinafore*), Herald (*Grand Duke*), Scythius (*Ida*), and Dick Deadeye (*Pinafore*). In addition, Paul served on the Madison Savoyards Board of Directors from 1991-1996. Paul also currently sings with the Madison Opera chorus and the Madison Symphony chorus.

**Julia Foster** (Mabel) is delighted to be a part of her second production of *The Pirates of Penzance* with Madison Savoyards after having been a chorus member in 1996. Last season, Julia sang the role of Rose Maybud in the Savoyards' production of *Ruddigore*. This past May, she received her Master's degree in Voice Performance from the Eastman School of Music in Rochester, NY. While attending Eastman, Julia sang the leading roles of The Maid in Charles Strouse's *The Nightingale* and Luisa in *The Fantasticks*. Other roles include Adele in *Die Fledermaus* with Opera in the Ozarks and the cover for Gretel in the Buffalo Philharmonic Orchestra's production of *Hansel and Gretel*. Julia holds a Bachelor of Music degree from the University of Wisconsin - Madison, where she sang a variety of roles with the University Opera, including Blanche in *Dialogues of the Carmelites*. She is also a frequent solo recitalist and enjoys singing song and oratorio literature along with operatic repertoire. Julia will begin a Doctor of Musical Arts degree this fall at the University of Houston.

**Julie Hutchinson** (Mabel) appeared in the 2002 Savoyards' production of *Trial by Jury and Roses Red*. She is happy to be reprising one of her favorite roles. A graduate of the University of Iowa, she earned her Bachelor's Degree of Music in Vocal Performance. She and husband Gary are the busy parents of five daughters ("all of whom are beauties"). Julie sings with the Wisconsin Chamber Choir in her "spare" time.

**Susannah Jacobson** (Ruth Understudy) is excited to sing in this, her third production of *Pirates*, following past roles as Assistant Page Turner and Mermaid Spotter. A graduate of the UW-Madison School of Music, she has been a singer and frequent soloist with groups including the UW Concert Choir, UW Choral Union, Festival Choir of Madison, Madison Opera, and Madison Symphony Chorus. She salutes her favorite nursemaid (her mom) and her favorite pirate king (her husband).



**Emerald Jean** (Edith) is a graduate of UW – Madison in Vocal Performance. This is her third season with Madison Savoyards and also has been seen on stage in Madison with Broom Street Theater in *Sarah's Spirits* and in *Sunday in the Park with George* with Strollers. She has also played the role of the Narrator in *Joseph and the Amazing Technicolor Dreamcoat*. Following *Pirates* she can be seen as the Cheshire Cat in *Alice in Wonderland* with Madison Theatre Guild. In her off time, Emerald can be found singing at Miles Away Cafe in Stoughton. Thank you to Brian for the opportunity to work with you again. It has been a great pleasure as well as extremely rewarding. Thanks to my family and friends for your encouragement and to Philip for being there.

**Terry Kiss Frank** (Ruth) has performed, directed, costumed and conducted for many organizations, including Madison Opera, Opera for the Young, Wisconsin Chamber Orchestra, Madison Repertory Theatre, CTM, Strollers, Madison Theatre Guild and Savoyards. Among her favorite roles: Martha (*Faust*), Fraulein Schneider (*Cabaret*), Betty Jean (*Marvelous Wonderettes*), Mother Abbess (*Sound of Music*), Laurey (*Oklahoma!*), Miss Hannigan (*Annie*) and Lady Blanche (*Princess Ida*). Terry does commercial voice-over work and writes musical plays for youth. She shares her 3-acre home just west of Paoli with 7 dogs, 10 goats, 44 chickens, 9 doves, 1 rabbit, 1 Holstein cow, 26 cats (# and species subject to change), and her husband Boris (not subject to change). This performance is dedicated to the memory of Art Tiedemann, "the best pirate, ever!"


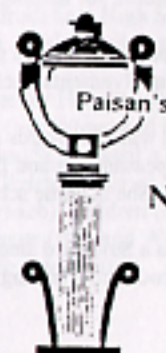
**Jackie LaVanway** (Isabel) is a soon-to-be senior at the UW double majoring in Theatre and Communication Arts. The New Orleans native was previously seen as Julia in the University Theatre's Production of *Zastrozzi* and as Alice in *The Secret Garden*. Previous credits include Maria in *Twelfth Night*, Rachel in *In Somebody's Company*, and The Baker's Wife in *Into the Woods*. Jackie is excited to be singing again, and as always, would like to thank her family and friends for their wonderful support. I miss you Mom, Dad, and Alex!

**William Rosholt** (Pirate King) is marking *Pirates of Penzance* as his fifth production with the Madison Savoyards since 1999. In addition to The Pirate King, he has sung the roles of Arac, Strephon, the Usher, and Giuseppe (can you name the operettas?). Bill has also appeared on stage with the Madison Opera and the River Valley Players. Additionally, he has been heard as the bass soloist for oratorios including J.S. Bach's *Christmas Oratorio* and Handel's *Messiah*. Bill and his wife, Ann Baltes, also sing with the Wisconsin Chamber Choir. Bill does virtually no singing as he works as a Quality Assurance Engineer with Avid Broadcast, helping to create software tools for television journalists. And even more fun than playing the role of The Pirate King, Bill enjoys being the father of his 17-month-old daughter, Grace, and wants to thank Grace and Ann for making it possible for him to play with the Madison Savoyards this summer.

**James Rowe** (Samuel) appeared last with the Madison Savoyards as the First Yeoman in the 1984 production of *The Yeoman of the Guard*. It was in that show where he met his music-teacher-for life (and wife of 20 years) Wendy Rowe. In the ensuing years he has appeared with The Sun Prairie Civic Theater (Prince Dauntless in *Once Upon a Mattress*), and the UW Opera (Parpignol in *La Boheme*, Don Curzio in *The Marriage of Figaro*, *A Serenade to Music* and the world premiere of *Esperanza*). When not on stage, James works for the American Red Cross as a Senior Quality Auditor but prefers to spend his time in his garden and wood-working shop.

**Lisa Vinney** (Kate) is very pleased to be a part of this production of the *Pirates of Penzance*. A recent graduate of Northwestern University in speech-language pathology and psychology, Lisa has been in Madison for less than a year in order to pursue her master's in speech-language pathology at the University of Wisconsin-Madison. Lisa has been singing for as long as she can remember and taking voice lessons for over eight years. She has participated in the Cleveland Orchestra's summer and youth choruses, Oberlin's summer opera program, and several musical productions. Lisa hopes to apply her love of singing and knowledge of the voice to work with singers and other professional voice users once she is certified as a speech-language pathologist. She would like to thank her friends and family for all of their love and support, and sends many thanks to Cheetah and shoos everywhere for keeping her smiling.

**Jeremy Wetherald** (Major-General Stanley) Jeremy is thrilled to be spending the summer with the Savoyards once again as he bids farewell to Madison and the great state of Wisconsin. In his four glorious years on the Isthmus he has appeared in numerous productions with the University Theatre and was also seen in the Savoyards' 2003 production of *The Gondoliers* as the Duke of Plaza-Toro. He would like to thank Brian for the opportunity and professors Farlow, Sweeney and Bill Lutes for their encouragement as he has developed into a fully cured Ham. This summer Jeremy will be graduating from the UW with a BA in Theatre & Drama. Visit him online at [jeremywetherald.com](http://jeremywetherald.com) as he starts his many adventures outside Dane county!

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## Members of the Chorus

**Nancy Bellinger** is a junior at UW Madison studying archeology and astronomy. This is her first time in the Savoyards. She is delighted to be in the chorus and plans to use her new musical/theatrical experiences to assist her in inspiring her Legions of Terror and subsequently taking over the world.

**Rachel Bishop** delights in this opportunity to perform with Madison Savoyards. A Gilbert & Sullivan aficionado, she appeared as Ruth in *Ruddigore* in 2004, Fiametta in *The Gondoliers* in 2003, and in productions of *The Mikado*, *Princess Ida*, *Iolanthe*, *Trial by Jury/Roses Red*, and *Ebenezer Scrooge*. Rachel sang with UW Theatre/Opera in *The Mikado*. She has performed with Madison Opera for several seasons. Rachel also serves on the Madison Savoyards' Board of Directors. When not singing, Rachel composes poetry, prose, and recipes.

**Sean Bode** has been involved with the Savoyards since 1994 and currently serves on its board. His most recent appearance was in *Ruddigore*. Sean thanks his family for their support.

**Abigail Cahill** is appearing for the first time with the Savoyards. She has also performed with CTM Madison Family Theatre. She studies cello and piano, plays in Wisconsin Youth Symphony Orchestras, and sings with Madison Youth Choirs. Abigail just completed sixth grade at Velma Hamilton Middle School.

**Fiona Cahill** is delighted to appear in her third Savoyards show. Fiona has also performed with CTM Madison Family Theatre and with UW Opera/UW Theatre in *The Secret Garden* and *The Turn of the Screw*. She studies piano with Bill Lutes, voice with Cheryl Bensman Rowe, and sings with Madison Youth Choirs. Apart from music and theater, her passions are reading, writing, and logrolling.

**Maggie Cahill** is appearing in her first show with the Savoyards. She has also performed with CTM Madison Family Theatre and Madison Opera. Maggie plays violin and piano and sings with Madison Youth Choirs. She just completed sixth grade at Velma Hamilton Middle School.

**Kia Conrad** teaches English at East High School and coaches Forensics. This is her third Savoyards production and she is thrilled to be having such fun with these marvelous people!

**Nellie Conrad** has performed with the Madison Savoyards twice before. She hopes to work with them in the future.

**Isaac Danforth** started singing because he found music intriguing and very fun! He would like to thank his father, Mark Danforth, for helping him to keep singing.

**Mark Danforth** has always been driven by a passion for singing and drama. He expresses this passion through a variety of involvements, including the great Madison Savoyards.

**Anna Farkas** first performed with Savoyards at age five—this is her fifth production. Having been cast as an urchin, fairy, peasant girl and flower girl, she is delighted to fulfill a lifelong ambition to appear as a pirate. She is home schooled.

**Caryl Emra Farkas** has been a Savoyard since 1999 and currently serves as Vice President of the Board. This is her third production, having sung tenor in *The Gondoliers* and *Ruddigore*.

**Albrecht Gaub** is a native to the Gilbert-and-Sullivan-free zone of Germany, from which he has escaped only recently. He is a music editor and performs for the first time with the Madison Savoyards.

**Michael Gorman**, regarding his piratical resume, once sailed under the Privateer Horatio Sinbad on a brigantine hailing from Beaufort, North Carolina. This is one of his most memorable seafaring adventures, ranked somewhat above being rowed from a sanitarium on the Volga.

**Karen Guerten** is in her third production with the Madison Savoyards (*Iolanthe* and *The Gondoliers*). She works as a purchasing agent and receptionist at Bruker AXS Inc. and spends her spare time reading, gardening, collecting fairies and dragons and catering to the needs of her two spoiled cats. Karen thanks Ms. Jennifer "Blu Blu" Macheel for introducing her to the Savoyards experience.

**Marian Herzog** is a longtime G & S fan and is happy to be acting in *Pirates* this year. She is entering seventh grade at O'Keeffe Middle School. She has appeared on stage in several other musicals and plays including *A Midsummer Night's Dream* at Edgewood College and the Madison Savoyards' *Ruddigore* last season.

**Bill Hoyt** is a long-time G&S fan who is delighted to be performing in his second show with the Savoyards. He sings in a number of community groups, including the Madison Symphony Chorus and the Wisconsin Chamber Choir. During his other time, he is a faculty member in the Department of Counseling Psychology at UW.

**Selena Kohel** is currently pursuing her doctorate in Educational and Organizational Leadership at the University of Wisconsin-Madison. She's happy for the "distraction [although her committee members might say she already has enough of these :-)]" of performing in *Pirates* this summer, as it also gets her back in touch with her first love - the arts. She sometimes forgets that her first college major was intended to be choral education and ended up being piano performance and psychology. Participating in the show has been a great reminder.

**Jenni Macheel** is delighted to be back for her fifth show with the Savoyards. Other shows in which she was a part of were: *H.M.S. Pinafore*, *Iolanthe*, *Gondoliers*, and *Ruddigore*. Jenni would like to thank her husband, Jeff Macheel, for his continuous support and his construction of such beautiful sets for the Savoyards. Jenni also wants to thank Karen Guerten and Julie Schmoltdt for being a part of this year's show.

**Sarah Meddaugh** performs in her second Madison Savoyards' production. She appeared on stage with them in last year's production of *Ruddigore*, and had so much fun with it that she decided to come back for more. Sarah graduated from East High School in June, and would like to dedicate this show to her theater teachers, Tara Affolter and Lynn Najem.

**Keith Meyer** is a physician and scientist at University Hospital. Past performances with Savoyards include *Trial by Jury*, *Roses Red*, *The Gondoliers*, and various outreach programs. He has also appeared in *Annie* as Daddy Warbucks (St. Bernard's Players) and in various CTM shows (*South Pacific*, *Anne of Green Gables*, *A Christmas Carol*, *Fiddler on the Roof*, *Camelot*). Special thanks to his wife (Emily Auerbach), children (David Auerbach, Beth McMahon, and Melanie Meyer), and Emily's parents (Bob and Wanda Auerbach) for supporting his occasional indulgence in the artistic side of life.

**Alyda Oosterwyk** is performing in her first Savoyards' production. She can be seen Saturday mornings working with her parents on the south side of the square at the Farmer's Market. Stop by their booth and say, "Hi!"

**Christiaan Smith-Kotlarek** is a budding vocal artist in the Madison scene, studying vocal performance at UW under Mimmi Fulmer and Paul Rowe. He is extremely grateful for the ensemble experience in *Pirates* after his role as the tall, young Pastor in the University Opera's production of *Vanessa* by Samuel Barber, along with other supernumerary positions in high school productions, and the role of Nathan Detroit in *Guys and Dolls*. As of January 2006, Christiaan will be continuing his pursuit of a singer/songwriter career by working toward a songwriting degree at Berklee College of Music in Boston.

**Kevin Rowe** is a sophomore at UW Madison. He has performed in several high school musicals, including *Into the Woods* as the Wolf/Prince and *The Music Man* as one of the barbershop quartet. Kevin has also been involved with Waunakee High School's Choir, Madison Children's Choir, and Madison Opera for *Il Trovatore*, Gounod's *Romeo et Juliette*, and the two opening ceremonies for the Overture Center.

**Julie Schmoltdt** was a volunteer with the UW's Wisconsin Union Directorate and was music and entertainment representative for three years. Julie currently works for Lutheran Social Services as a vocational specialist and dreams of one day operating her own group home. She would like to give a shout-out to Jesus.

**Mark Supanich** appears in his first performance with Madison Savoyards and his second Gilbert & Sullivan production (*The Gondoliers* - UPenn). He is very excited to be part of such a talented group and hopes that it won't be his last, as he greatly enjoys referring to himself in the third person.

**Michael Ward**, a life-long G&S devotee, has performed in many previous productions with both the Savoyards and The University of Michigan Gilbert and Sullivan Society. Past Savoyard roles include Antonio in *Gondoliers* and Counsel in *Trial by Jury*. He is a UW faculty member in Rehabilitation Medicine. Thanks to his son, Elijah, for personal support and for having the good judgment to develop an early appreciation for G&S.

**Hannah West** has grown up in a household where she was introduced to G & S before she could speak. This is her first appearance with Savoyards.

**Gabriel Williams** has been performing with The Savoyards since he was knee high to a grasshopper; no longer the case! He has done many productions including *H.M.S. Pinafore*, *Mikado*, *Princess Ida* and *Iolanthe*. He enjoys G&S and is constantly pushing for a production to be done with his high school.

**Dick Yde**, a lawyer at Stafford Rosenbaum, previously appeared with Savoyards appropriately in *Trial By Jury*.

## Production Staff Profiles

**Traci Arts** (Box Office Staff) is pleased to work her fourth Savoyards' show. Traci is a cytotechnologist at the Wisconsin State Laboratory of Hygiene Cytology Department. In her free time, she enjoys finding hidden treasures at local estate sales.

**Jennifer Nehls Bonner** (Scenic Designer) is pleased to be working with Brian Bizzell, and the fantastic team of "Savoyard regulars". After completing Theatre and Art degrees from the UW in 2001, she has painted for such companies as The Ohio Light Opera, Minneapolis Children's Theatre, and Apropos Scenic Studio, a private studio specializing in custom murals and faux finishes, also in Minneapolis. Since returning to Madison last year she has been free-lancing in town, and most recently has worked on both Madison Ballet's *Nutcracker* and *Cinderella*, as well as *Top Dog/Under Dog* and *Dirty Blonde*, for Madison Repertory Theatre. In her spare time, she enjoys endlessly pondering brilliant, creative, artistic ideas in hope that one might actually pay the bills someday.

**Tracy Doreen Dietzel** (Lead Scenic Artist), a visual and performing artist, has three fine-art degrees BFA (Painting), MA (Book Arts) and MFA (Interdisciplinary Arts). Tracy returns to paint her tenth production for The Madison Savoyards and loves working with this great paint and tech crew! She teaches design and drawing courses at Edgewood College, and hosts a weekly radio program *WorldBook of Records* on WORT 89.9 FM. She is on the Board of Directors for the Wisconsin Center for Book and Paper Arts. In November 2005, Tracy will perform in the Performance Art Showcase at the Marcus Center's Vogel Hall in Milwaukee.

**Phoebe Hefko** (Scenic Artist) has helped to create dozens of sets for the Madison theater community since completing her Bachelor's Degree in Art at the UW - Madison. She recently completed her Master's in Social Work in May. She has enjoyed this opportunity to take a summer break and join in the fun with *Pirates*.

**Scott D. Hurlbert** (Production Coordinator) joins The Madison Savoyards for his tenth year as production coordinator and has performed in 14 Savoyards' productions, starting with *Utopia, Limited* in 1993. He appeared in *Pirates* in 1996 so didn't audition this year. He is also serving his twelfth year on the Board of Directors. Scott recognizes and thanks all in the production staff, orchestra, cast, board of directors, volunteers, donors, business supporters, and members of the audience who made this production a success. He dedicates his work to Marcus, Marissa, Abby, Abram, Lara, Tessa, Emma, Joram, and David - our future.

**Debbie Jackson** (House Manager) has been behind the scenes for three decades. House Managing is one of her favorite jobs. She has spent the last 10 years with CTM as their volunteer coordinator, and resident house manager. She is thrilled to be able to work with Madison Savoyards.

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What else will your gift to The Madison Savoyards offer to you? Become a Madison Savoyard today . . . and start enjoying the benefits! As a Savoyard, you will receive the quarterly newsletter *Savoyardage*, notice of upcoming special events, audition information for upcoming productions, and choice seat selection for the annual production before tickets go on sale to the general public.

## The Madison Savoyards Endowment Fund The Madison Community Foundation

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In Memory of Timothy N. Fast  
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 In Memory of Leonard Steinig  
 In Memory of Arthur Tiedemann

During 2002, The Madison Savoyards established an Endowment Fund with the Madison Community Foundation. Initiated by a gift from the Sally Ann Davis Estate, the Fund will grow through additional contributions. You are invited to add to the Endowment Fund by writing a check payable to the Madison Community Foundation, designated for The Madison Savoyards. Mail your contribution to The Madison Savoyards, P.O. Box 1612, Madison, WI 53701-1612.

The Madison Savoyards, Ltd. is a non-profit organization dependent upon ticket sales, your gifts, bequests, and occasional grants. You are invited to direct comments and questions to The Madison Savoyards, Ltd., P. O. Box 1612, Madison, WI 53701-1612; telephone 608-231-9005.

### Grateful Acknowledgement for Goods and/or Services

Rachel Bishop, E.T.C., First United Methodist Church, Martha Fischer, Scott Foss, Terry Kiss Frank, Dana Goedel, Susan Goeres, Eric Houghton - Madstage.com, David Hurlbert, Jane Ignacio, Dan and Debbie Jackson, John Krueger, Dick Layman, Bill Lutes, Madison Opera, Orthopedic Associates of Sauk Prairie, Performing Arts For Children - Sharon Butler - Westside Performing Arts, Nancy Pinzke, Ted Reinke, Justin Richardson, Dean Robbins, School of Music, Martha Saywell, Jacob Stockinger, Norm Stockwell, University Theater Costume Shop and Justina Vickerman.

Due to program deadlines and the tremendous number of volunteers, we expect that despite our best efforts, we've missed some of you who are very important to the success of each Savoyards production. We do want to thank you!

## Awards That Reward Us

We've received great news from the Dane County Cultural Affairs and Madison Arts Commissions! Both commissions provide peer review for their competitive art awards, and we competed well in two large and prestigious fields. Their independent reviewers agreed with our loyal fans that Madison Savoyards Ltd. and *The Pirates of Penzance* benefit the community and merit support. Like a Good Housekeeping seal, these two awards inform you, our donors and the philanthropic community that Savoyards' work continues to be worthy of the support you have provided over the years.

We're proud to be able to say that *The Pirates of Penzance 2005* will be funded in part by a grant from the Dane County Cultural Affairs Commission with additional funds from the Overture Foundation and the Pleasant T. Rowland Foundation and by a grant from the Madison Arts Commission with additional funds from the Wisconsin Arts Board.

We were honored by the message from Rebecca Kasemeyer, Arts Administrator of the Madison Arts Commission, that accompanied the news of our award: "Again, in a year that was very competitive, you should congratulate yourselves for having risen to the top of the pile. The Madison Arts Commission is genuinely pleased to be able to support your important creative efforts."

To continue our mission we need to match these awards. If your business or company, friend or neighbor is willing to sponsor or underwrite a cultural event, please call Helen Baldwin, 608-238-2951 or Paul Haskew, 608-238-7444. We'll carry forward your idea. We'll listen to the potential donor's interests and concerns. And we'll honor and reward you and the donor.

## GLOSSARY (in order of occurrence)

### Act I

- **let the pirate bumper pass** - a bumper is a cup or glass filled to the brim, as for a toast
- **scuttling a Cunarder** - sinking a passenger ship of the Cunard line
- **cutting out a White Star** - separating a passenger ship of the White Star line from the surrounding ships in order to capture it (the *Titanic* was a ship of the White Star line)
- **on breakers always steering** - always making mistakes and getting into trouble; as when steering a ship toward waves breaking on rocks
- **can it be Custom House** - customs enforcement patrol, like our Coast Guard
- **the glass is rising very high** - weather-glass: a barometer (rising indicates fair weather)
- **your pirate caravanserai** - as "caravanserai" is a sort of inn for caravans and their occupants, the only excuse for applying this word to a group of men is that it rhymes with Chancery (almost)
- **Wards in Chancery** - minors under the protection of the Court of Chancery
- **References in the Major-General's Song:**
  - **from Marathon to Waterloo** - in 490 B.C. the Greeks defeated the Persians at Marathon (the messenger who died after running the 26 miles to Athens with the news somehow inspired modern "marathons"). Napoleon's final defeat was at Waterloo in 1815.
  - **the scientific names of beings animalculous** - an animalcule is a microscopic animal
  - **I answer hard acrostics** - a parlor game similar to charades, with acted-out words, whose first letters then spell out the real message to be discovered.
  - **quote in elegiacs all the crimes of Heliogabalus** - even the use of a verse form (elegiacs) could not soften the awful deeds of this most appalling Roman emperor (212 - 222 AD)
  - **In conics I can floor peculiarities parabolous** - conics is the study of geometric properties of a cone cut by imaginary planes, producing parabolas, ellipses, and hyperbolas. To floor is to defeat (as in wrestling). Parabolous is Gilbert's adjective variant of parabolic.
  - **I can tell undoubted Raphaels from Gerard Dows and Zoffanies** - three painters, from three different centuries and countries, and with quite distinct styles.





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