

The Madison Savoyards presents

# THE GONDOLIERS

by Gilbert and Sullivan

July 24-27 8 pm July 27 2:30 pm

MATC Auditorium



# The Madison Savoyards, Ltd.

presents

## THE GONDOLIERS

or

### THE KING OF BARATARIA

Book by  
Sir William Schwenck Gilbert

Music by  
Sir Arthur Seymour Sullivan

Musical Conductor  
H. van Putz

Stage Director  
Jeffrey Davies

Choreographer  
Pamela Pinigis

#### CAST

The Duke of Plaza-Toro (*A Grandee of Spain*) . . . . Robert C. Ashby  
Luiz (*His Attendant*) . . . . . Vincent Rideout  
Don Alhambra Del Bolero (*The Grand Inquisitor*) . . . Mark Flannery  
Marco Palmieri . . . . . Jim Eatman  
Giuseppe Palmieri . . . . . Scott E. Pankow  
Antonio . . . . . *Venetian Gondoliers* . . . . . James N. Cotter  
Francesco . . . . . David Bertelsen  
Giorgio . . . . . Tim Gibneski  
Annibale . . . . . Peter L. Putz  
The Duchess of Plaza-Toro . . . Elizabeth Hamilton (July 24, 25, 26)  
Elaine Thompson (July 27)  
Casilda (*Her Daughter*) . . . . . Ann Jefferds  
Gianetta . . . . . Margaret Thompson  
Tessa . . . . . Mary Ambrosavage  
Fiametta . . . . . *Contadine* . . . . . Anne Coffman  
Vittoria . . . . . Stephanie Newcomb  
Giulia . . . . . Gina Chirichella\*  
Inez (*The King's Foster-Mother*) . . . . . Jan Mahler  
*Contadine*: Dena Green, Linda Grengg, Kazuko Kajiwara, Fran  
McCreary\*, Missy Putz, Clare Skelton, Lorna Zach  
*Gondoliers, Men-at-Arms, Heralds, and Pages*: Karl Dietmeyer, Michael  
P. Henry, Mark Holten, Frank Musillami Jr.\*, Paul Schmidt, George  
Smith

\*Solo Dancers

## MUSICAL NUMBERS

OVERTURE . . . . . ORCHESTRA

### ACT I

The Piazzetta, Venice

- "List and Learn" . . . . . *Contadine and Gondoliers*  
"From the Sunny Spanish Shore" . . . *Duke, Duchess, Casilda, and Luiz*  
"In Enterprise of Martial Kind" . . . *Duke, Duchess, Casilda, and Luiz*  
"O Rapture, When Alone Together" . . . . . *Casilda and Luiz*  
"There Was a Time" . . . . . *Luiz and Casilda*  
"I Stole the Prince" . . *Don Alhambra, Casilda, Duchess, Luiz, and Duke*  
"But, Bless My Heart" . . . . . *Casilda and Don Alhambra*  
"Try We Life-Long". *Casilda, Duchess, Luiz, Duke, and Don Alhambra*  
"Bridegroom and Bride" . . . . . *Contadine, Gondoliers, and Tessa*  
"Kind Sir, You Cannot Have the Heart" (Finale of Act I) . . *Ensemble*

*(An interval of three months is  
supposed to elapse between Acts I and II.)*

### ACT II

Pavilion in the Palace of Barataria

- "Of Happiness the Very Pith" . . . . . *Men, Marco, and Giuseppe*  
"Rising Early in the Morning" . . . . . *Giuseppe and Men*  
"Take a Pair of Sparkling Eyes" . . . . . *Marco*  
"Here We Are, at the Risk" . . . . . *Contadine and Gondoliers*  
"Dance a Cachucha" . . . . . *Contadine and Gondoliers*  
"There Lived a King" . . . . . *Don Alhambra, Marco, and Giuseppe*  
"In a Contemplative Fashion" . *Gianetta, Tessa, Marco, and Giuseppe*  
"With Ducal Pomp" . . . . . *Men, Duke, and Duchess*  
"On the Day When I Was Wedded" . . . . . *Duchess*  
"To Help Unhappy Commoners" . . . . . *Duke and Duchess*  
"I Am a Courtier" . . . . *Duke, Marco, Giuseppe, Casilda, and Duchess*  
"Here is a Case Unprecedented" (Finale of Act II) . . . . . *Ensemble*

Date 1750

## ARGUMENT

Twenty years before the opening of the action, when Casilda (the heroine) was yet a baby, she and the infant heir to the throne of Barataria were married. Shortly thereafter he disappeared, supposedly abducted to Venice by the Grand Inquisitor, Don Alhambra, and there brought up. At length, as the result of insurrection, the throne of Barataria became vacant; and Casilda's father, the somewhat moth-eaten Duke of Plaza-Toro, wished to establish his daughter as Queen. He accordingly went to Venice—accompanied by his wife, daughter, and Luiz, his drummer—in search of his daughter's missing husband.

As the curtain rises, a chorus of contadine (peasant girls) are waiting for the two leading gondoliers, Giuseppe and Marco, to come and choose their brides from among them. By a sort of blindman's buff, the two men choose Tessa and Gianetta; and they all dance off to the altar.

The Duke of Plaza-Toro and suite meanwhile arrive in Venice. The Duke tells Casilda about her childhood marriage. Luiz and Casilda (who—unknown to her parents—are in love with each other) accordingly renounce their love. Don Alhambra appears and tells them that the person they are seeking is either Giuseppe or Marco, he is not sure which. He will send for the nurse who took care of the infant prince (she now lives far away, in the mountains); and, when she arrives, she will be able to tell them which one it is. Meanwhile, Giuseppe and Marco are to go to Barataria at once and rule jointly until the matter is straightened out.

Giuseppe and Marco are overjoyed at the prospect; and, with plans for instituting an ideal state in Barataria, they set sail. Tessa and Gianetta must remain behind, with the vague promise from Don Alhambra that they may later join their husbands, and with the idea that one of them will then be Queen.

Act II is set in Barataria, where Giuseppe and Marco have established their extremely limited monarchy. Everything seems to be going well, except for the fact that they miss their wives. Suddenly Tessa and Gianetta appear, having become impatient and made the trip to Barataria in spite of Don Alhambra's injunction. General happiness now reigns, and all dance a cachucha.

A slight cloud appears on the horizon when Don Alhambra enters and points out the weaknesses of Giuseppe's and Marco's system of government. When he learns that Tessa and Gianetta are there, he is somewhat disturbed, and tells them about the prince's infant marriage. This revelation is a heavy blow to the hopes of Tessa and Gianetta; for not only is neither of them to be Queen, but also one of them is actually not married at all. The Duke of Plaza-Toro enters and further criticizes Giuseppe's and Marco's court, and attempts to teach the joint rulers some court etiquette.

At length the woman arrives who had been the nurse of the baby prince when he was married to Casilda; she discloses that neither Giuseppe nor Marco is the rightful heir, but Luiz. Thus Casilda is united with the man she loves, and Giuseppe and Marco may return to their wives and gondolas.

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*A Special Thanks to Mark Smith, Pastor Bremer and the Luther Memorial Church, Rosemary Lehman and Viking Media, Laughing George for his epitaphs and reflections on refrigerator boxes, Reverend Paul Graf, Gladys Musser and the Wisconsin Union, the Stoughton Town Dump, Mark Flannery for graciousness regarding spills, Geni Smith, Miz Putz for her procurements and all she has given to this group and the time it took to raise them, Madison Civic Repertory, WISC-TV, Kirk Stantis, Al Sundby, Mr. Tiboris, Erdman Pankow, James Reese, Alfred Colucci, Shirley Baum, West High School and stage crew, the Ashby entourage, our corporation lawyer, Anne who always has an extra secret up her sleeve, Peter Putz for his fine mediation in both the 'Brochure Copy' and the 'Petticoat' quarrels, Rob Rettig for his recalcitrant will, The Capital Times, Chris Morelli of Datelines, BAVI, Mrs. Reese for having paint on her floor, Alice Dewey for outstanding patience, and Mary Olson who insisted on changing the operetta to "The Grand Duke" until curtain on opening night.*



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Rehearsal Accompanist—Mark A. Smith

Master Carpenter—Laura Reese

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Graphics—Mary Olson

Photographer—Pamela Pirigis

## SAVOYARDS ORCHESTRA

VIOLINS: Gay Kohl, concertmaster, Robin  
Petzold, Margaret Ambrosavage, Jan  
Eberhart and Liz Jedynek.

OBOE: Sharon Thompson.

CLARINET: Tim Perry.

VIOLAS: Edith Code and Doug Tomas

BASSOON: Brian Williams.

CELLO: Cindy Petzold.

TRUMPET: David Jones.

BASS: Laura Beale.

HORNS: Alice Thompson and Stan Metz-  
enberg.

FLUTE: Sara Patch.

PERCUSSION: Chris Peacock.

The Madison Savoyards is a group which was formed in 1963 for the production of Gilbert and Sullivan. The group takes its name from the Savoy Theatre in London, where most of the operettas were first performed (as all were eventually). Membership in the group is open to persons of high school and college age, and is unique in the Madison area in that it is run by and for the students themselves. The group is assured of an ongoing status because all of the profits from each show go back into the treasury for the following year.

The group registered in the office of the D'Oyly Carte Opera Trust Ltd., and holds an associate membership through one of the students in the group.

Since 1963 the group has produced *Trial By Jury*, *The Sorcerer*, *H.M.S. Pinafore*, *The Pirates of Penzance*, *Iolanthe*, *Princess Ida*, *The Mikado*, *Ruddigore*, and *The Yeomen of the Guard*.