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Gilbert and Sullivan's

# *The Gondoliers*

or The King of Barataria

Wisconsin Union Theater

THE MADISON SAVOYARDS, LTD.

presents



## THE GONDOLIERS

(or The King of Barataria)

Book by W.S. Gilbert, Music by Arthur Sullivan

**Music Director/Conductor**

David Crosby

**Stage Director**

Michael Goldberg

**Associate Conductor/Chorusmaster**

Steve Kushner

**Producer**

Jean Nielsen

**Set Designer**

D. R. Torney

**Lighting Designer**

Kenneth Ferencek

**Costume Designer**

Susan Lynn Gustaf

**Choreographer**

Chip Morris

**Technical Director**

Todd Franicevich

**Stage Manager**

Laurie Attea

**Set Construction**

Festive Theatrical, Inc.

**Publicity Director**

Anne Katz

This production is sponsored in part by the Wisconsin Arts Board and  
the Dane County Cultural Affairs Commission

## ARGUMENT

### Act I

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, Guiseppe and Marco, to come and choose their brides from among them. By a sort of blindman's bluff, the two men choose Tessa and Gianetta; and they all dance off to the altar.

After arriving 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 quite 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

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.

## MUSICAL NUMBERS

Overture .....

### ACT I

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 .....	Ensemble

There will be a 15 minute intermission

### ACT II

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 .....	Ensemble



## Technical Staff

**Master Electrician:** Arno Werner  
**Master Carpenter:** Peter Schramm  
**Set Construction:** Jeff Porter, Jeff Schramm  
**Carpenters:** Gene Hodgkin, Andy Benson  
**Lighting Assistant:** Renee Bochard  
**Electricians:** Bob Lasser, Jeff Porter, Gary Clevin  
**Scenic Artist:** Larry Szymanowski  
**Seamstress:** Mary Kahl  
**Assistant Costume Designer:** Jeanne Zwettler  
**Costumes:** Monica Magee, Charlotte Mullen, Mary Ann Nanassy, Jean Perenboom, Annette Rogers, Sylvia Schlieckau, Sharon Schubert, Amy Smith, Mary Tejada, Pat Zwettler.  
**Makeup:** Ellen Barker, Paige Baldwin, Carrie Kruse

## Production Staff

**Production Assistant:** Tamara Helfer  
**Assistant Stage Manager:** Amy Chaffee  
**Props Manager:** Amy Chaffee  
**Assistant Props Manager:** Chris Streit  
**Rehearsal Accompanist:** Miriam Steiner  
**Assistant Chorusmaster:** Rob Calhoon  
**Program Directors:** Barry Carlsen and Marja Barger-Carlsen  
**Publicity and Program:** Jennifer Banks, John Barker, Judd Harmon, Tamara Helfer, Terry Kiss, Jim Nichols, Jean Nielsen, Pam Shannon, Kay Zorich, Jeanne Zwettler.  
**Graphic Artist:** Barry Carlsen  
**Photographer:** Mike Tuten



## Dramatis Personae

**The Duke of Plaza-Toro** (*a Grandee of Spain*) ..... John Carle  
**Luiz** (*his Attendant*) ..... Donald C. Stanislawski  
**Don Alhambra Del Bolero** (*The Grand Inquisitor*) ..... John Kruse  
**Marco Palmieri** ..... Cary Michaels  
**Giuseppe Palmieri** ..... Gregory Walters  
**Antonio** ..... Judson A. Harmon  
**Francesco** ..... Jim Nichols and David Barash  
**Giorgio** ..... Kevin M. Drake  
**Annibale** ..... John Barker  
**The Duchess of Plaza-Toro** ..... Therese M. Kiss  
**Casilda** (*her Daughter*) ..... Audrey Highton  
**Gianetta** ..... Kathleen Lippitt Matts  
**Tessa** ..... Julie R. Soddy  
**Fiametta** ..... Jane Ziebell  
**Vittoria** ..... Debra Whitrock  
**Giulia** ..... Sarah Sjolie Parks  
**Inez** (*the King's Foster-mother*) ..... Ruth Horrall

### Chorus of Contadine and Gondoliers, Men-at-Arms, Herald's and Pages:

**Women:** Tracy Blaschka, Jennifer Branks, Emily Burke, Janet Davis, Beth Frey, Lynn Horton, Anne Katz, Sandra Marini, Katherine Nauman, Sue Reget, Heather Regge, Christina Schubert, Lynn Hallie Sholts, Mary Tejada, Frances Veglia, Debra Whitrock, Carol S. Wright, Jane Ziebell, Kay Zorich.

**Men:** David Barash, Rob Calhoon, Ken Chritton, Tom Cleary, Jim Coward, Kevin M. Drake, Ralph Fahnestock, Steve Funck, Robert Lightfoot, Cliff Miller, Bob Montgomery, Jim Nichols, Paul Schick, Rick Tejada.

**Dancers:** Paula Dallman, Chip Morris, Charmaine Ristow, Rodger White.

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## Stage Director's Notes

*The Gondoliers* is the eleventh Gilbert and Sullivan collaboration (not including the lost score of *Thespis*) and it is the British duo's last major triumph. It represents a reconciliation between the two artists after a particularly difficult period in their relationship, during which Sullivan found himself drawn to the more 'serious' pursuit of grand opera. His effort in this arena, *Ivanhoe* (1891) proved a financial and economic failure, while *The Gondoliers*, which opened December 7, 1889, ran for 554 performances and contains some of the most joyous music and sophisticated satire in all of the G&S repertoire.

Gilbert not only provided his partner with a wealth of material suited to Sullivan's musical inventiveness, but he also created a libretto bubbling with wit and wisdom, subtlety, sunshine and laughter. Thus, in *The Gondoliers* we are blessed with the work of two masters at the height of their powers exercising a creativity that is tempered with the assured grace of maturity and success. Truly, with this work, we find in Gilbert and Sullivan, as in Marco and Giuseppe, the gondoliers themselves.

Two kings of undue pride bereft  
Who act in perfect unity . . .  
Who put their subjects at their ease,  
By doing all they can to please,  
And thus to earn their bread and cheese  
Seize every opportunity.

— Michael Goldberg

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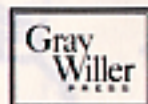
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## Music Director's Notes

*The Gondoliers* is the champagne of Gilbert and Sullivan. This opera finds them at one of the strongest moments in their joint careers. Gilbert has returned to the political satire so perceptive in *H.M.S. Pinafore*, *The Pirates of Penzance*, and *The Mikado*, Sullivan has returned to his rich and varied operatic parodies, and the two have returned to one another. This period marked a reconciliation between composer and librettist as equal partners - very like Marco and Giuseppe ruling Barataria "as one individual."

As in *The Yeomen of the Guard* and other later works, Sullivan expands his orchestra to include a second bassoon and a third trombone as support for Gilbert's expanded stage company (almost double the number of principal singers!). Following the tradition of The D'Oyly Carte Opera Company (Gilbert and Sullivan's own troupe), the ending to the overture is supplemented by a reprise of the "List and learn" motive and the "Cachucha."

— David Crosby

### MADISON SAVOYARDS' ORCHESTRA

David Crosby, Conductor

Lynn Ledbetter, Concertmaster

<b>Violins:</b>	Lynn Ledbetter, Lisa Chosy, Laura Rooney, Maureen McCarty, Kathryn Nevala, Wendy Buehl, Marian Carr	<b>Oboe:</b>	Linda Edelstein,
<b>Violas:</b>	Rob Radmer, Nancy Corwin, Mary Norquist,	<b>Clarinets:</b>	Denise Hoff, Grant Von Wald,
<b>Cellos:</b>	Karl Lavine, Merilee Wallbrunn,	<b>Bassoons:</b>	Cindy Cameron, Jon Beebe,
<b>Bass:</b>	John Padden,	<b>Trumpets:</b>	Frank Hanson, Linda Klein,
<b>Flutes:</b>	Gigi Geinopolos, Leslie Maaser,	<b>Horns:</b>	Linda Kimball, Patricia Schlafer,
		<b>Trombones:</b>	Sue Swoboda, Rick Seybold, John Tuinstra,
		<b>Percussion:</b>	Ward Hammond

## Who's Who

**John Carle** (Duke of Plaza-Toro) is a native New Yorker who returns to Madison on occasion to perform in local G&S productions. The New York Times has described John Carle as "a master of the Gilbert and Sullivan comedian roles." This opinion has been echoed by the New York Daily News, Variety and Show Business. He has appeared in Madison in the Glorianna Productions, Ltd. performances of "H.M.S. Pinafore" and "The Mikado."

Mr. Carle has won several acting awards and has a Bachelor of Music degree from Grove City College in Pennsylvania. His career began as a music teacher, but he finally yielded to his real love and became a professional performer. He has appeared with the American Savoyards, the Village Light Opera Group, Pittsburgh Light Opera, Goodspeed Opera, Providence Opera, Central City Music Festival and Gilbert & Sullivan a la Carte, essaying the comic roles of all thirteen G&S operettas. Mr. Carle also has a weekly G&S radio show on WMNR out of Monroe, Ct.—a PBS station.

**Donald C. Stanislawski** (Luiz) is currently finishing his degree in Music Education at the UW. He has appeared in several musical productions in Fox Valley, among them being "My Fair Lady," "Pirates of Penzance," "The Gondoliers" (as Francesco), and "West Side Story." He was also seen in the Riverside Players' production of "You're a Good Man Charlie Brown," as well as the Attic Theatre's productions of "Carnival," "She Loves Me," "Candide" and "Barnum." This is Donald's first appearance with the Madison Savoyards.

**John Kruse** (Don Alhambra) makes his stage debut with the Madison Savoyards, having been in the audience for the past 9 years. Previous work includes the role of Teyye in Children's Theatre of Madison's "Fiddler on the Roof" and soloist with the Madison Boychoir's "I Never Saw Another Butterfly." Like the late King of Barataria, he is a Methodist, serving as co-minister at Bethany United Methodist Church in Madison.

**Cary Michaels** (Marco) has an extensive oratorio repertoire including works from J. S. Bach to Igor Stravinsky. He has appeared as a solo artist with such organizations as the St. Louis Symphony, The North Danish Symphony Orchestra, The Kammerorchester (Frankfurt, W. Germany), and the Pennsylvania Pro Musica. In addition to his oratorio performances Mr. Michaels opera experience ranges from traditional principal roles in "Cosi fan tutte, Magic Flute, Il Barbiere di Siviglia," and "Don Giovanni" to more unusual roles such as The Devil in Rimsky-Korsakoff's "The Night Before Christmas." Among his vocal accomplishments are the creation of roles in five world premiere opera productions, including the role of Eginhard in "Fierrabras" by Franz Schubert in its first performances in 1980, and his "Elvino" in the production of "La Sonnambula" at the Corfu International Festival in Corfu, Greece.

Mr. Michaels is new to Madison, having just joined the music faculty at the University of Wisconsin this fall. He earned his degrees from Indiana University, The University of Nebraska, and has an Artist Diploma from the Academy of Vocal Arts in Philadelphia.

**Gregory Walters** (Giuseppe) last appeared with Madison Savoyards in its 1978 performance of "Ruddigore" as Robin Oakapple. In the meantime, he has done numerous roles with University Opera and Madison Civic Opera. Those roles include Schaunard in "La Boheme," and most recently Baron Duphol in "La Traviata." Greg was an apprentice artist in the summer of 1982 at the Des Moines Metropolitan Opera. He has also appeared as a soloist with the Platteville, Milton and Madison Choral Unions. For the last four summers he has appeared as Edvard Grieg in the Mt. Horeb production of "The Song of Norway." During the school year he travels around the state bringing opera to elementary schools in association with Opera for the Young. Greg is manager of WNNC radio.

**Judson A. Harmon** (Antonio) is an evaluation consultant at the Wisconsin Department of Public Instruction. He currently studies voice with Steve Kushner and studied with Helen Ceci of Milwaukee. Judd is a veteran Madison Savoyard, appearing as the Pirate King in "The Pirates of Penzance" (1981), Pooh-Bah in "The Mikado" (1983), and Sgt. Meryll in "Yeomen of the Guard" (1984). He debuted as Antonio in a 1980 high school production of "The Gondoliers" in St. Paul.

**Therese M. Kiss** (Duchess of Plaza-Toro) is performing for the second time with Savoyards—she performed as Phoebe in the 1984 production of "Yeomen of the Guard." Terry has studied voice with David Hottman and Lois Fisher, and sings throughout the year with the Festival Choir. In "real life" she serves as Administrative Assistant for the Wisconsin Chamber Orchestra and as Music Director for Memorial United Church. Her work with Savoyards goes "behind the scenes" as well, where she functions as Treasurer of the Board of Directors.

**Audrey Highton** (Casilda) has appeared as a vocalist in many local productions with the Madison Civic Opera, UW Opera, UW Theater Dept., "Song of Norway" and Madison Savoyards. These include Pamina in "The Magic Flute," Madame Lidoine in "Dialogues of the Carmelites," Micaela in "Carmen," as well as Marie in "Side by Side by Sondheim." As a director, Ms. Highton has worked for Equity Library Theater in New York City, the Golden Fleece, Ltd., an off-off-Broadway company, as well as directing Opera for the Young, which has appeared throughout the State for over 80,000 young people. She is an artist-in-residence for Young Audiences of Wisconsin, Inc. and Director of the Monroe Arts and Activities Center.

**Kathleen Lippitt Matts** (Gianetta) returns this year to Savoyards, having played the part of Phyllis in "Iolanthe" several years ago. She holds a Bachelor's Degree in voice from the UW, where she studied with Bettina Bjorksten, and a Master's from the Wisconsin Conservatory of Music. Since moving to Milwaukee, Mrs. Matts has sung professionally there and throughout the State. Mrs. Matts made her Milwaukee Symphony debut in 1983 singing Brahms' "Requiem." Milwaukee reviewers applauded her two revivals of William Walton's "Facade." In recent years, she has appeared frequently with the Skylight Comic Opera. Last season she sang in the U.S. stage premier of Lukas Foss's "Grifalkin" and played the roles of Eurydice/Musica in a highly acclaimed production of Monteverdi's "L'Orfeo." Mrs. Matts is preparing a recital with Don St. Pierre, which will include some of his original music.

**Julie R. Soddy** (Tessa) is completing her Masters of Music in applied voice at Indiana University. While there, she has appeared in "La Traviata," "La Fille du Regiment," "Orpheus in the Underworld," "A Funny Thing Happened on the Way to the Forum," and recently as Little Buttercup in "H.M.S. Pinafore." She received her Bachelor of Music from the UW in 1982 and was in many productions while in Madison. She appeared with Savoyards in "Pirates of Penzance," "Patience" and as Katisha in "The Mikado."

**Jane Ziebell** (Fiametta) is a master's candidate in applied voice at the UW-Madison studying with Lois Fisher. She has appeared with the UW Opera in "The Magic Flute," "Frescobaldi Early Music Festival," and "Dialogues of the Carmelites." Jane also understudied the part of Ludmilla in the Madison Civic Opera's production of "The Bartered Bride." She has performed as a soloist with the UW Choral Union, UW Master Singers and UW-Stevens Point choral groups. A vocal teaching assistant for the UW-Madison School of Music, Jane holds a Bachelor of Music degree in applied voice and a Bachelor of Science degree in Art from UW-Stevens Point.

**Debra L. Whitrock** (Vittoria) is a graduate of Viterbo College in LaCrosse, with a Bachelor Degree in both Vocal Performance and Vocal/Music Education. Past credits include "The Stoned Guest," "Sweet Betsy from Pike," "Help, Help the Globbolinks," as well as soloist with the LaCrosse Symphony Orchestra and Chorus in the 1983 production of "Messiah" and soloist of Viterbo College's 1983 European Concert Tour. Currently enrolled at the UW-Madison School of Music in the master's degree program of vocal performance, she is a student of Lois Fisher.

**Sarah Sjolie Parks** (Giulia) graduated from St. Olaf College with a degree in Applied Voice. She has been a soloist with the UW Concert Choir, Minnesota Chorale and the Minnesota All State Lutheran Choir. She is currently working towards a graduate degree in Applied Voice at UW-Madison.

**Ruth Horrall** (Inez) is a voice teacher in Madison. She has performed in various operas in town, such as "Cosi Fan Tutti," "Wings of a Dove" and "Regina." Ms. Horrall is a long-time member of Opera Seen, which performs in schools, a recitalist, vocal clinician and church choir director at First Baptist Church. She is also an ardent bicyclist and amateur poet.

**David Crosby** (Music Director/Conductor) was born in California, grew up in the environs of New York City, and received his earliest musical training as a professional chorister in the Cathedral Church of St. John the Divine where he performed thirteen services and twelve rehearsals each week of his fifth through eighth grade years. His first academic degree was earned as a concert organist from the Oberlin College Conservatory of Music. He received his advanced conducting training with celebrated maestro Otto-Werner Mueller with whom he apprenticed for a four year period.

Mr. Crosby is a noted composer, arranger and music producer. He has written and produced the recordings of numerous musical scores for record albums, films, and national television and radio programs and series, several of which have received distinguished awards.

Mr. Crosby has an extensive background in orchestral, choral, and opera conducting. In 1981,

he served as Conductor for the national Fourteenth Moravian Music Festival. He has received appointments as Guest Conductor for Skylight Comic Opera's productions in Milwaukee's Pabst Theatre, conducted members of the Minnesota Orchestra and St. Paul Chamber Orchestra for National Public Radio recordings, and conducted members of The Florida Orchestra, Hudson Valley Philharmonic, Indianapolis Symphony, Connecticut Chamber Orchestra, and Dayton Philharmonic with Gloriana Productions.

At the time Mr. Crosby received his undergraduate degree, he had already conducted over 100 opera and oratorio performances with a professional light opera company. He is one of a handful of young American conductors to have served as Music Director and Conductor for the complete Gilbert and Sullivan repertory in collaboration with Stage Director Robert A. Gibson, former Director of Productions for the D'Oyly Carte Opera Company, London, England.

As well as continuing to compose, Mr. Crosby serves as Artistic Director and Conductor of Wisconsin Chamber Orchestra, with which he has been since 1970; Music Director and Conductor of New York's Gloriana Productions, a national touring opera company; Music Director of The Festival Choir; and Music Director of The First Congregational Church, Madison, Wisconsin.

**Michael Goldberg** (Stage Director) has directed several Savoyards' productions, including "Iolanthe," "The Pirates of Penzance," "The Zoo," and "The Mikado." For the UW Opera he has directed "Albert Herring" and "The Rake's Progress." Mr. Goldberg is the Director of the Wisconsin Union Theater.

**Steve Kushner** (Associate Conductor/Chorusmaster), returns this summer for his fourth year as Associate Conductor and Chorusmaster for the Savoyards. A native of Pennsylvania, he received his Bachelor of Music History degree from Bucknell University, where he studied conducting with Christopher McGahan. He has assisted in workshops with Robert Page and Daniel Pinkham, and was the Assistant Conductor of the Bucknell University Chamber Singers, performing in Carnegie Recital Hall and the National Cathedral.

Since moving to Madison three years ago, Steve has been active as a conductor and voice teacher and has served as Music Director of University United Methodist Church, the Sui Generis Singers, the Portage Community Chorus, and the Wisconsin Youth Theatre. He currently serves as Music Director of Christ Presbyterian Church and as Associate Conductor of the Festival Choir of Madison.

**D. R. Torney** (Set Designer) has developed sets for the Savoyards' productions of "Patience," "The Mikado" and "Yeomen of the Guard." He designed for the Victory Theatre Association Dayton production of "Piaf" and served as Tour Technical Director for the Dayton Ballet. His design credits include Arizona Dance Theatre, Arizona Theatre Company, Vienna Opera, Madison Civic Opera's "Aida," "Carmen," "Faust" and "Turandot," as well as dinner theatre, dance, film and television.

**Kenneth Ferencek** (Lighting Designer) was born to an aristocratic family in the Tyrolean Alps. Orphaned and homeless, he wandered post-war Europe and finally settled in Madison, Wisconsin. Ken turned to the theater to earn his bread and butter. This is his sixth collaboration with the Madison Savoyards.

**Susan Lynn Gustaff** (Costume Designer) is the Costume Designer for the Albuquerque Opera Theatre - Opera Southwest for her second season, where she has designed for "Carmen," "Barber of Seville," "I Pagliacci," "Gianni Schicchi," "Julius Ceasar" and "La Gioconda." She has also designed this year for "Bye Bye Birdie" for the Albuquerque Civic Light Opera. This is her eighth show with Savoyards, doing all the Madison Savoyards' productions since 1978.

**Chip Morris** (Choreographer) began his study of dance when he came to Madison as a graduate student in Mathematics. He has performed and choreographed with Jazzworks Dance Company and in Kanopy Studio Concerts, and he danced the Snow Prince in Madison's "Nutcracker." He was Artistic Director for Jazzworks in 1984. This year he choreographed and directed "Cinderella" and "Bach in a Moment" for the Choreographers' Consortium at Wisconsin Union Theater. He has taught for the Wisconsin School of Ballet, Madison YWCA and Jazzworks Dance Company.



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## ACKNOWLEDGMENTS

The Madison Symphony Orchestra thanks

Admission  
All-American Civic Light Opera  
All-American Opera Theatre-Opera  
Eric Anderson  
Adventure Opera  
A-Cos Productions  
Trophy Shows  
Carl Karger  
Stage Society  
Capital Trust



Madison Symphony Theatre  
Madison Theatre Guild  
North Palm Cinema  
Madison Magnet  
Opera House and Opera Shop  
Orange Tree Imports  
The Magazine  
Pianos  
Radio House  
William Bush

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- Patron:** Emmett L. Bennett, Roy A. Berg, Mr. and Mrs. Philip Dorse, Robert and Dorothy Luening
- Sustaining Member:** James W. Cain
- Benefactor:** Mautz Paint Centers

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