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Guard



OR
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Presents

The Yeomen of the Guard

or

The merryman and his maid

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

Stage Director - John Carle

Musical Director/Conductor - David Williams

Production Coordinator - Christine Munger

Stage Manager - Joan Capelle

Set Designer/Technical Director - David Torney

Lighting Designer - David Nees

Costume Designer - Rainbow Koehl

Make-up Designer - Micki Williams

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Deborah Harville, John Kjenvet (alt), Lisa Kjenvet, Julie Ottum

THE ARGUMENT

The play opens with Phoebe Meryll lamenting the fact that Colonel Fairfax, a man she has fallen in love with but never actually met, is due to be executed for sorcery in an hour's time. Her father, Sergeant Meryll – whose life was twice saved by the Colonel – consoles her by telling her that there is some hope: her brother, Leonard, is returning from Windsor where he was recently made a member of the Yeomen of the Guard, and it may be that he will bring a reprieve with him. Leonard arrives shortly, but he does not bear a reprieve. Sergeant Meryll suggests that if they could get the Colonel out of his cell, he could be disguised as Leonard since no one in London has seen him yet. Phoebe says that she will take care of getting the keys to Fairfax's cell.

Meanwhile, Colonel Fairfax explains to the Lieutenant of the Tower that he was accused of sorcery by a cousin of his who stands to inherit the Colonel's estate upon his death. If only he were to marry before his execution, he reasons, his cousin would no longer be his heir and so at least would not profit from the scheme. The Lieutenant promises to find him a bride. Next, Jack Point and Elsie Maynard, a pair of traveling comedians, come on the scene. The Lieutenant asks Elsie if she would be willing to earn a hundred crowns by marrying the Colonel. Jack Point is somewhat concerned at this as he has plans to marry Elsie himself. However, with the assurance that Elsie will be a widow within the hour, they both consent.

The Lieutenant takes Elsie, blindfolded, to the tower, and she and Fairfax are married. At the same time, Phoebe sets to work on Wilfred Shadbolt, the jailor, who is in love with her. Phoebe steals his keys and releases Fairfax just in time for him to join the Yeomen who are gathering for the upcoming execution. The block and headsman arrive when suddenly a great commotion erupts – the prison cell is empty and Fairfax is nowhere to be found! Jack Point despairs at this turn of events since his bride-to-be is still married, while Elsie faints at the news.

Elsie is taken to Sergeant Meryll's house to recover. Fairfax, still disguised as Leonard, is delighted to discover that the woman he married is none other than "this winsome Elsie." The continuing existence of Fairfax is a problem for both Jack Point and Shadbolt, so they concoct a plan whereby Wilfred will claim to have shot Fairfax trying to escape and Jack Point will corroborate. Their plan works; Wilfred is a hero and Elsie believes that she is a widow. Jack then sets out to woo Elsie, but Fairfax, under the pretext of showing Point how, wins her heart instead. Elsie leaves Point and Fairfax leaves Phoebe. In her grief, Phoebe is less than discrete and both Shadbolt and Dame Carruthers – the housekeeper of the Tower, who is in love with the Sergeant – find out about the Meryll family's involvement in the escape of Fairfax. To assure the secret is kept, Phoebe and the Sergeant consent to marry their respective admirers.

At last, Fairfax's reprieve arrives and it is safe for him to claim his true identity. Elsie, meanwhile, is preparing for what she believes will be a marriage to Leonard. As the people assemble, the Lieutenant arrives and informs Elsie that her husband, Fairfax, is still alive and is coming to claim her as his wife. As Fairfax arrives, Elsie falls to her knees and begs to be released from her vows. When Fairfax denies her plea, Elsie looks up and sees the man she is married to, the man she thought was Leonard, the man she loves. Elsie is overjoyed, but then Jack Point arrives, and seeing the situation, collapses – heartbroken.

MUSICAL NUMBERS

Overture Orchestra

Act I

When maiden loves, she sits and sighs Phoebe
Tower warders, Under orders First Yeoman, Lieutenant, Chorus
When our gallant Norman foes Dame Carruthers, Yeomen
Alas! I waver to and fro Phoebe, Leonard, Meryll
Is life a boon? Fairfax
Here's a man of jollity Chorus
I have a song to sing, O! Point, Elsie, Chorus
How say you, maiden, will you wed Lieutenant, Elsie, Point
I've jibe and joke Point
'Tis done! I am a bride Elsie
Were I thy bride Phoebe
Finale: Oh, Sergeant Meryll, is it true Ensemble

Intermission

Act II

Night has spread her pall once more Dame Carruthers, Chorus
Oh! a private buffoon is a light-hearted loon Point
Hereupon we're both agreed Point and Wilfred
Free from his fetters grim Fairfax
Strange adventure! Kate, Dame Carruthers, Fairfax and Meryll
Hark! What was that, sir? Ensemble
A man who would woo a fair maid Fairfax, Elsie, Phoebe
When a wooer goes a-wooing Elsie, Fairfax, Point, Phoebe
Rapture, rapture! Dame Carruthers, Sergeant Meryll
Finale: Comes the pretty young bride Ensemble

THE CAST

(in order of appearance)

Phoebe Meryll	Julie Soddy
Wilfred Shadbolt	Anthony Ashley
First Yeoman	Fernando Araujo
Sir Richard Cholmondely, Lieutenant of the Tower ...	Brian Beecher
Dame Carruthers	Deborah Harville
Second Yeoman	Paul Bushland
Sergeant Meryll	John Kruse
Leonard Meryll	Steven Harrison
Colonial Fairfax	John W. Webber
Elsie Maynard	Sandra L. Johnson
Jack Point	Bill Lutes
First Citizen	Josh Kapfer
Second Citizen	Tom Lawrence
Third Yeoman	Alex Olson
Kate	Emily Petersen

Chorus of Yeomen/Townsmen

Steve Addison, Fernando Araujo, Darren Bush, Paul Bushland, Dave Edie, Dave Henkel, Scott D. Hurlbert, Brett Jenson, Josh Kapfer, Tom Lawrence, Richard Layman, Alex Olson, Jim Pippitt

Chorus of Townswomen

Julie Bannerman, Joy Burkholder, Stephanie Bush, Anne Bushland, Jennifer Christensen, Siobhan Cornwell, Nora Edie, Amber Fonzen, Tiffany Goldberg, Kara Noah, Julie A. Ottum, Erin Clare Quinn, Catherine Simons, Jill Talarczyk, Dianne Wilkinson, Carol S. Wright, Rebecca Wright

Additional Townspeople and Children

Whitney Bush, Diana Camosy, David Chickering, Katie Lutes, Catherine Schweitzer, John Schweitzer

THE ORCHESTRA

Violin

Jennifer Axelson
Maria Rosa Germain
Carol Poquette
Elizabeth Sneyd
Kathryn Taylor
Lola Yde

Viola

Beth Getman
Nancy Dunn
Jennifer Buxton
Carol Steinhart

Violincello

Lori Riss
PhilaPoff
Patricia Germain

Bass

Jordan Gilliland

Flute

Betty Bielefeld

Clarinet

Katherine Sackstedder
Robert Taylor

Oboe

Jill Rupnow

Bassoon

Elizabeth Brandt
Rozan Brown
Anthony Georgeson

French Horn

Rebecca Dodson
Peter Kortenkamp

Trumpet

Lath Freymiller
Mike Boman

Trombone

Steve Ash
Don Navis
Jim Kyle
Joan Speerschneider

Percussion

Dan Smith



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Set Designer/Technical Director/Master	Master Electrician Bill Owen
Carpenter David Torney	Houseman Jay Young
Lighting Designer David Nees	Volunteer Coordinators John Kjentvet Lisa Kjentvet
Costume Designer/ Coordinator Rainbow Kochl	Assistant Houseman Jim Schaefer
Properties Scott Hurlbert Julie Ottum	Halbert Design/ Construction Darren Bush
Make-Up/ Hair Coordinator Micki Williams	Program Paul Bushland Chris Munger Rebecca Stibbe
	Sound Coordination Scott Hurlbert

Costume Crew

Darren Bush	Marie Peterson
Stephanie Bush	Erin Clare Quinn
Anne Bushland	Katie Rogge
Yvonne Bushland	Catherine Simons
Jennifer Christensen	Justina Vickerman
Sue Christensen	Gaida Vickerman
Ellie W. Connolly	Diane Wilkinson
Eileen Fix	Amy Wolff
Marilyn Graves	Becki Wright
Peggy Kiss	Carol Wright
J. Orlando Kjosa	



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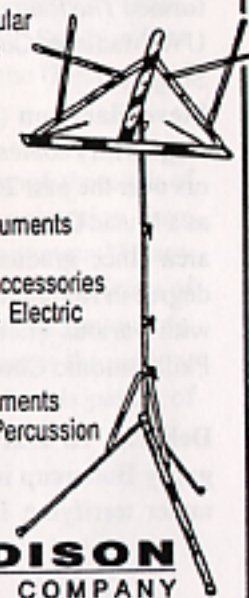
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CAST BIOGRAPHIES

Anthony Ashley (Shadbolt) is delighted to continue his association with the Savoyards following last summer's successful *H.M.S. Pinafore*, in which he played Dick Deadeye. Most recently seen as the Speaker/1st Priest in Madison Opera's production of *The Magic Flute* and as Sandy Dean in *Brigadoon*, Mr. Ashley also was a soloist in the Madison Symphony's 1994 Holiday Spectacular. Other roles include Dr. Bortolo in Opera East's 1990 *The Barber of Seville*, and Sarastro in a 1991 production of *The Magic Flute*. Mr. Ashley was also a finalist and prize winner in a national voice competition sponsored by the San Antonio Opera Guild in 1992.

Brian Beecher (Lieutenant), just finishing his senior year at the University of Wisconsin-Madison, has performed throughout the state since he finished high school. This is Mr. Beecher's third year with the Savoyards. In his hometown of Janesville, he has performed for the Rock County Historical Society and other city organizations. He spent two summers performing with the popular Kids From Wisconsin. He has most recently been heard in *Mass*, by Leonard Bernstein, at the Wisconsin Union Theater. He has performed *The Reluctant Dragon* with CTM. He has performed in the UW-Madison Concert Choir, Chamber Singers and Wisconsin Singers.

Steve Harrison (Leonard) is making his debut on the Madison stage with *Yeomen*. He has been involved in many musical endeavors over the past 20 years, but none on the stage. He has been active as a Music Director for several churches in the southern Wisconsin area since graduation from Edgewood College in 1985 with a degree in Religion & Music. He has also performed as a soloist and with various choral groups, such as Madison Diocesan Choir, Philharmonic Chorus of Madison, and others.

Deborah H. Harville (Dame Carruthers) goes from the warm gypsy Buttercup in last year's *H.M.S. Pinafore* production to the rather terrifying Dame Carruthers in the Tower of London in

Yeomen. She has performed Golda in *Fiddler on the Roof*, Arlene in *Baby*, among other roles, and has acted as Music Director for productions of *Once Upon a Mattress*, *Scrooge*, and *Bye, Bye Birdie*. She has a Masters in vocal performance and taught in the music department of Viterbo College in La Crosse before moving to Madison.

Sandra L. Johnson (Elsie) – A native of Wisconsin, Sandy received a Bachelor of Music in Voice Performance from the UW-Madison in 1989 and a Master of Music in Voice Performance from the University of Texas at Austin in 1992. Sandy's first theatrical experience was with the Savoyards in their 1986 production of *The Gondoliers*. In Austin, with the Gilbert & Sullivan Society, Sandy sang twenty-six shows as Phyllis in *Iolanthe*. Classically trained as a coloratura soprano, Sandy also sings many standard opera roles including Queen of the Night in *The Magic Flute*; Baby Doe in *The Ballad of Baby Doe*; Olympia in *The Tales of Hoffman*; and Blonchen in *Die Entführung aus dem Serail*. Active as a teacher and director, Sandy taught voice and piano at the University of Texas, and is currently teaching piano and voice at Ward Brodt. She has directed Undergraduate Opera Scenes for the University of Texas, and guest directed for UW Opera Chunks. This fall, Sandy will be returning to Texas to begin work on her DMA at the University of Houston.

John Kruse (Sgt. Meryll) has been coming up through the ranks of the Savoyards. "Sergeant Meryll" represents a promotion from "Private Willis," sailor "Dick Deadeye," and an anonymous "Heavy Dragoon." (He has also been the Mikado and King Paramount of Utopia.) This is his tenth summer production with the Savoyards. He also arranges Gilbert and Sullivan entertainments throughout the year. He is married to Ginny Moore Kruse and is pastor of Calvary United Methodist Church.

Bill Lutes (Jack Point) last performed with Madison Savoyards in 1991 as the fleshly poet Reginald Bunthorne in *Patience*. Earlier this summer, he played the Major General in *Pirates of Penzance* at Bayfield's Big Top Chataqua, where he and his pianist/singer wife, Martha Fischer also presented an evening of Gilbert and Sullivan, a program they have repeated in Madison and Spring Green. Bill's other G&S roles include the Lord Chancellor and Sir Joseph Porter.

Bill is currently Director of the NPR News & Classical Musical Network of Wisconsin Public Radio, where he also hosts classical musical programs including the Saturday Request Show. He holds degrees in piano performance from the Universities of Kentucky and Wisconsin-Madison, and the Artists' Diploma from the New England Conservatory. As a pianist he has performed in recitals, chamber music and concertos throughout the U.S. He has also taught music appreciation courses for the Smithsonian Institution's Resident Associates; and, is a frequent pre-concert lecturer in Madison. Bill has also toured Wisconsin grade schools as singer and pianist with Opera for the Young, for whom he helped create two special adaptations for children. Bill and Martha have two children, Katie, 9, and Nathaniel, 6, both of whom are budding Savoyards.

Emily Petersen (Kate) is a vocal major at Webster University in St. Louis. A Stoughton native, she has performed at the high school and college level, including a review entitled "The Lives of G&S" in which she wrote, directed, and performed. She also played Mabel in her high school's production of *Pirates*. This is Emily's second appearance with Savoyards.

Julie R. Soddy (Phoebe) is delighted to be performing the role of Phoebe in *Yeomen*. She is a great lover of Gilbert and Sullivan. She holds a Bachelor of Music degree from U. W. Madison and a Master of Music in Voice and Opera from Indiana University. Savoyard audiences may recall Julie from past productions which include *Gondoliers*, *Mikado*, and *Patience*. Since that time, she has gone on to perform in various mediums from cabaret to opera. She has performed for Ohio Light Opera, Gilbert and Sullivan society of

Chicago, Musical Repertoire Theater, Miami Valley Dinner Theater, and the Fireside Theater in Fort Atkinson. She was seen most recently at the Fireside as *Me and My Girl* in the role of the Duchess Maria. Julie wishes to express joy and gratitude to all who become part of this are we call theater by their participation as audience members.

Tenor, **John W. Webber** (Fairfax), has been singing Gilbert and Sullivan ever since he made his debut as a sailor on Her Majesty's Ship Pinafore as a fifth grader forty-one years ago. Since moving to the Madison area 15 years ago, John has performed with the Madison Opera on many occasions including a role in Shining Brow. With Madison Savoyards he has been Captain Corcoran in Pinafore, Dr. Daly in *The Sorcerer*, and the defendant in *Trial By Jury*. During the day, John is a resource teacher for gifted and talented at the Elementary level in Waunakee where he lives with his wife Bonnie and his two cats Ernie and Bert. In his spare time he enjoys playing tennis.

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PRODUCTION STAFF BIOGRAPHIES

Joan Capelle (Stage Manager) – Joan returns as stage manager for her third time. She was last involved with the Savoyards in last year's production of *H.M.S. Pinafore*. As ever, she finds it a delight to work with a group of such dedicated individuals. She is also an active participant of the Strollers Theater group both on stage and behind the scenes.

John "JC" Carle (Stage Director) comes from a background of many years performing the principal comedy roles of G&S with various professional companies in the United States and Canada. While he was performing the roles of KoKo, Sir Joseph Porter, Bunthorne, The Lord Chancellor, and the Duke of Plaza Toro in repertory one season with the American Savoyards, a *New York Times* critic commented on his "three-dimensional interpretation" of the Lord Chancellor, and his being "very funny, while keeping his humor under wraps" of the Duke of Plaza Toro, and the voluminous cape he was wearing, and characterized him as "an expert in the G&S patter roles." This production of *Yeomen* marks ten years since he first worked with the Madison Savoyards on the 1985 production of *The Gondoliers*. "A wonderful rainbow of performers, production staff, stage technicians, board members, orchestra members and critics have made their presence known to me during this time," Carle says. "I am very happy to be back experiencing the vagaries-producing-adrenaline rush that is peculiar to this line of work." JC's full bio can be had, for tuppence, from the production coordinator Chris Munger or, for free, from several Savoyard playbills from the last ten years.

Scott Hurlbert (Properties/Sound Coordinator) has found it a challenge to assist with locating 16th century props! This is his third year performing with the Madison Savoyards and his second on the Board of Directors. He has also appeared in CTM and Madison Opera Productions.

Rainbow Koehl (Costume Designer/Coordinator) – Rainbow is a senior at the University of Wisconsin-Madison majoring in costume design. She has worked on University Theatre productions and was the assistant costume designer for the Savoyards' 1993 production of *Utopia Limited*.

Chris Munger (Production Coordinator) – This has been a very enlightening year for Chris. Although she's been involved either behind the scenes or on stage with Savoyards every year since she started six years ago, this year has truly shown her what a labor of love this group is. The hundreds of hours that go into making these shows fly, and the superhuman efforts of all the volunteers and staff is what keeps this organization aloft. She would like to thank all those who give so freely of their time and talent!

David Nees (Lighting Designer) – David collaborates with the Savoyards for the second time. With a M.A. in theater from Kansas University and an M.F.A. in Lighting/Technical Direction from Penn State, he has over 150 productions to his credit. He's currently employed as Technical Director of the Irvin L. Young Auditorium at UW-Whitewater.

Julie A. Ottum (Properties) – Appearing in the chorus of last year's *H.M.S. Pinafore* satisfied a long-held dream Julie had to be in a Savoyard show. Now in her second year with the group, she has taken on the additional challenge of acquiring props. She could not have done so without the able assistance of others, notably, the hardworking, generous, and resourceful Scott Hurlbert and the ingenious axe, block, and halbert fabricator, Darren Bush. Thanks, guys!

Theodore Reinke (Rehearsal Accompanist) has been an organist at Madison's First Congregational United Church of Christ since 1973. He was concurrently organist at St. Benedict Center from 1974 to 1990, and was organist/pianist for Mt. Horeb's Song of Norway Festival Limited for fourteen seasons. In 1990 and 1993, he was a recitalist at national conventions of the Organ Historical Society. Currently involved in full-time care of five-year-old twin sons, *Yeomen* rehearsals provided an enjoyable respite!

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Thomas Robbins (Whitewater Production Coordinator/Publicity Director) has been active with Savoyards for the last three productions, starting as Sir Joseph Porter in *Pinafore* last summer, and as Sir Bailey Barre in the previous year's *Utopia*. Tom hails from the great state of Iowa where he attended Central College and studied music with *Yeomen's* music director, Dave Williams. Currently, he is the Director of Marketing at UW-Whitewater's Irvin L. Young Auditorium.

Rebecca Stibbe (Publicity Director) – This is Becky's first foray into the wild world of publicity for the arts. She recently graduated from UW-Madison with degrees in marketing and management and is interning this summer with the Madison Children's Museum and the Madison Repertory Theatre while working for the Wisconsin Chamber Orchestra. When this production is over, she plans on unplugging her phone and taking a week-long nap before she begins to look for a full-time job.

Dave Torney (Technical Director/Set Designer/Master Carpenter) – Dave's profession as stage hand, designer, and director has taken him around the country. In 1985, Dave's work was shown state-wide when the Savoyards' production of *The Gondoliers* was broadcast on public television. His responsibilities include both set design and construction. This information could be more up-to-date, but Dave's too busy building sets to provide the information!

Justina Vickerman (Assistant Stage Manager) is very excited to be working with Savoyards this summer. She is looking forward to touring to her Alma Mater, UW-Whitewater, and working with David Nees again. She graduated with a B.A. in theater in 1989. Currently she is the season Stage Manager for CTM Productions.

David Williams (Music Director) – David was introduced to Gilbert & Sullivan through an eighth-grade production of *The Pirates of Penzance* in Ridgewood, New Jersey. He was in the chorus. He has directed G & S productions at the high school and college levels. He is currently a professor of music at Central College in Pella, Iowa. Central College's G & S productions, presented in conjunction with Pella's annual Tulip Time festival, have become a popular tradition attracting statewide attention. His choral groups at Central have appeared on Iowa Public Television, for the Iowa Choral Directors Association and on concert tour performances throughout the U.S. and Europe.

Dr. Williams holds music degrees from Arizona State University, the University of Southern California and the University of Wisconsin-Madison. He has studied under Charles Hirt and Robert Fountain.

Micki Williams (Hair/Make-up Coordinator) is relatively new to the stage make-up business, but not to the make-up industry. As a consultant for Prescriptives at Marshall Field's, she was "discovered" and enlisted to do make-up for Madison Opera's *Brigadoon* last year. Since then, she's also worked on Madison Opera's *Magic Flute* and *The Very Last Green Thing*. She and her family have been in Madison for five years.

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GLOSSARY

Yeomen - Originally, a yeoman was a land-owning farmer. Later on, the term was applied to the soldiers, mainly archers and cavalymen, who were recruited from this class. In 1485, King Henry VII formed a personal bodyguard out of this group of soldiers who became known as Yeomen of the Guard. Between 1485 and 1548, one of the duties of the Yeomen was service at the Tower of London.

Merryman and his maid - A merryman was a wandering clown or jester. A woman who did this was called a merrymaid.

Sir Richard Cholmondeley - A real person, Sir Richard Cholmondeley (pronounced chumlee) was the Lieutenant of the Tower during the reign of King Henry VIII (1509-1547).

Heighho - a sigh.

Smart - ache, pain.

Littered down - to provide a bed of straw for. Phoebe is implying that Wilfred treats his prisoners like animals.

Little Ease - a dungeon cell that was too small to stand up or lie down in.

Racks - torture devices that caused pain by stretching the prisoner's body.

Pincers - more instruments of torture. Pincers resemble icetongs.

Thumbscrews - These devices caused pain by compressing and sometimes crushing the joints of the fingers.

Alchemist - a person who sought to understand what things were composed of, often with the goal of converting one substance to another. Alchemy was the precursor of chemistry.

Beauchamp Tower - one of the towers in the Tower of London, often used for confining high ranking prisoners. Rudolph Hess was confined in Beauchamp for a brief time.

Jade - a cruel or worthless woman. This meaning evolved from the original meaning of jade as a broken-down horse.

Warders - guards.

Pikemen - A pike is a long spear (between 15 and 20 feet long) that was used to keep enemies at a distance. Pikes were often used defensively against cavalry.

Autumn of our life - In this song, Gilbert uses the seasons of the year and the hours of the day as a metaphor for a person's life. The autumn of one's life would be middle age, halfway between the summer of youth and the winter of old age. This metaphor is continued with phrases such as "our impetuous May and June," "the evening of our day," "the sun of life declining," and "the heat of bygone noon."

In ample clover - to have economic security.

Repining - complaint, remorse.

Cold Harbour - another of the towers in the Tower of London.

Tower Green - an open square inside the Tower of London where important prisoners were executed.

Blunderbore - one of the man-eating giants in the *Jack the Giant Killer* cycle.

Norman foes, Saxons, the Conqueror - In the eleventh century, William, the Duke of Normandy, invaded England and defeated the Saxons, lead by King Harold II, in the Battle of Hastings. William became King William I and was also known as William the Conqueror. It was William who began construction of the Tower of London.

Panoply - a protective covering.

Trow - believe, suppose.

A queen to save her head - Henry VIII had two of his wives, Anne Boleyn and Catherine Howard, beheaded on charges of adultery.

Screw - thumbscrew (see above).

Golden hoard - the wealth of London. The Tower of London is where the Crown Jewels are kept (or at least replicas of them).

Block - a block of wood on which a prisoner's head was placed to be beheaded.

Scaffold - a raised platform where executions were carried out. Used to allow more people to watch the execution.

Fortalice - a fortress.

Standard - a flag used in battle. The standard was used to direct the movements of troops, and, if lost, could cut communication between the commander and his forces.

Windsor - a city about twenty miles west of London on the Thames.

Circumspection - discretion.

Pursed up - closed tightly.

Quail - be afraid.

Advent - arrival.

Grim old King - Death.

Sooth - truth.

Moon - month.

Plaint - complaint.

Whit - a very small amount.

Essay - try

Secretaries of State - high-ranking officials, each in charge of some aspect of government.

Dower - the part of a husband's estate that goes to his widow.

Crown - a coin worth five shillings. One-hundred crowns would be worth £25. For comparison's sake, at that time a laborer might have made £15-£20 per year while the Lieutenant of the Tower would have been paid around £100 per year.

Warranted - justified.

Jollify - a word made up by Gilbert meaning "to make jolly."

Follify - another made-up word, this one meaning "to act like a fool."

Vapour rapidly - To vapour is to give off gas, or, in this case, speak. To vapor rapidly would be to talk with no underlying content or meaning.

Quiddity - a trifling nicety of speech.

Couplet - a pair of lines of poetry, normally rhyming and of equal length.

Triolet - a poem of eight lines with a specific rhyming pattern.

Quatrain - a stanza of four lines.

Sonnet - a fourteen-line poem with ten syllables per line.

Rondolet - a short poem with a refrain.

Ballade - a poem consisting of three eight- or ten-line stanzas each ending with the same line, followed by a shorter, final stanza.

Sarabande - a slow and stately Spanish dance.

Gondolet - Actually, a gondolet is a small gondola. Gilbert apparently thought it sounded like it could be some sort of Viennese dance.

Carole - a dance performed by a group of people holding hands in a circle.

Pimpernel - A pimpernel is a type of flower. Its usage as a type of dance is, again, probably an invention of Gilbert's.

Jumping Joan - a country dance.

Loon - a simple-minded person.

Mum - silently.

Heighdy - like Heighho, an attempt to spell what a sigh sounds like.

Lackadaydee - an expression of sadness. The word is a variant of "alackaday" which is a contraction of "alas the day."

Peerly proud - as proud as a peer.

Popinjay - a man who is more interested in his personal appearance than his mind.

Bravely born - born into a noble family.

Pother - commotion.

Bridget Maynard - This is the only time that Elsie's mother is ever mentioned. Gilbert mentions her for two reasons. First, having the heroine traveling alone with a man to whom she is not married would have been extremely improper by Victorian standards. Second, marrying for money is not the kind of thing a romantic heroine is supposed to do. Marrying to save the life of one's dying mother is much more noble, and therefore, much more acceptable.

Electuary - a medicine mixed with honey or sugar to make it easier to take.

Sorely - extremely.

Out of place - In addition to meaning inappropriate (as in some of Jack Point's jokes), this also means unemployed (as in poor Jack himself).

Marry, sir - a mild oath intending to convey sincerity by invoking the name of the Blessed Virgin.

Extempore - extemporaneously, without preparation.

Conundrum - a riddle.

Sardonic - bitterly mocking.

Crank - a twisting of language.

Aim my shaft - to select a target for his humor.

Winnow, Chaff - chaff is the tough, inedible, outer coating of the grain.

Winnowing is the process of separating the valuable (the grain) from the worthless (the chaff).

Guild - to make more attractive without changing the underlying substance.

Stocks - a frame with holes for securing a criminal's hands or feet so as to expose him or her to public ridicule.

Scurril - offensive. Short for scurrilous.

Lief - willingly.

Brain-pan - skull. Gilbert is said to have confessed that he never had an answer for this riddle.

Odd freak - a strange, unexpected turn of events.

Fain - happily.

A live ass is better than a dead lion - Ecclesiasties 9:4 states it this way:

"...for a living dog is better than a dead lion." Phoebe seems to feel that Wilfred is better represented by an ass than by a dog.

Unbosoming - to tell everything about something, "getting something off one's chest."

Wag - a joker.

For the nonce - for the moment.

Lute - a guitar-like instrument.

Carrion - a crow which tends to feed on the remains of dead animals.

Slyboots - one who is much more clever than he or she appears.

Ruff - a pleated collar.

Halbert - an axe blade and spear point set on a long pole. More often spelled Halberd. A very common infantry weapon in the fourteenth and fifteenth centuries.

Dauntless - fearless.

Debarred - prevented.

Deuce - devil.

Fraternal - brotherly.

Eventide - evening

Fell - evil.

Immured - held prisoner. Literally, within walls.

Double gratings - the doors to the cell.

Troth - vow.

Misbegotten - of illegitimate birth.

A thousand marks - A mark was a coin worth two-thirds of a pound. A thousand marks would have been worth £666 with one mark left over.

Pall - a covering that darkens or obscures. Originally, a covering for a coffin or tomb.

Shackle - a metal fastening used to confine the wrist or ankle of a prisoner.

Fetter - shackles used on the ankles.

The Merrie Jestes of Hugh Ambrose - a fictitious book of jokes, most likely modeled after the well-known joke book of Joe Miller.

Mumming - acting while wearing a mask.

Jerry-jailing - The prefix jerry- refers to something that is done in a careless or slipshod fashion (jerry-built, jerry-rigged). Thus, jerry-jailing would be jailing in an incompetent fashion.

Butt - a large cask, normally used to hold liquor.

Gimlet - a small hand tool used for boring holes.

Auricular - in this context, what a person does and does not want to hear. The literal meaning is "of, or pertaining to, the ear."

Sharp - shrewd, quick-witted. Also, musically, a semi-tone above. Both meanings are intended by Jack.

Carp - complaint

Flout - scorn, deride.

D.D. - Doctor of Divinity. In other words, a cleric with a degree in theology.

Imported from France - risqué.

Bilious - pertaining to a liver condition which causes a build-up of bile in the blood.

Perpend - thoughtfully listen.

Arquebus - an early gun, invented in the mid fifteenth century. It was the first gun that was small enough to be fired from the shoulder.

Paradoxes - seemingly contradictory statements that might, nonetheless, be true.

Cock and Bull - a boastful, unbelievable tale.

Conjugal Fetters - See "fetter" above. This expression is similar to calling one's wife "the old ball and chain."

Gyves - leg irons.

Tush - an expression of impatience or rebuke.

In thy teeth - similar to "same to you!"

Kirtle - a type of dress or skirt. Thus, "I'll swallow my kirtle" is equivalent to "I'll eat my hat."

Trolling - singing.

Winsome - charming, pretty.

Parlous - dangerous. Parlous is a form of perilous.

A fig for - unworthy of consideration.

Portent - omen.

Forbear - refrain.

Draperies - clothing.

Dint - force, effort.

Juggle - a wrestling trick used to break a hold.

By my head - truly.

Unchidden - without reprimand.

Gainsay - deny, contradict.

Ill-favoured - unattractive.

Hang-dog - guilty.

Sophistries - arguments that sound plausible but are not sound.

'Prentice - short for apprentice.

Jack, Jill - common names, sometimes used to signify a young man or a young woman in general.

Lime - a sticky substance used to catch birds. Lime was smeared on branches of trees or bushes and when a bird landed on one, it got stuck.

Ods bodkins - a strong oath. Ods bodkins is a corruption of "God's little body."

Cloy - to become distasteful due to excess.

Mickle - a Scottish word that can mean either large or small depending on the context. Here, it means small.

Grizzling - whining, complaining.

Yellow, bilious, jaundiced - Both bilious and jaundiced refer to a condition in which bile builds up in the blood stream, turning the skin a yellowish green. Thus all three words refer to the color yellow, a color that is often associated with jealousy.

Craven - cowardly.

An - an archaic word meaning "if."

Ods bobs - a corruption of ods bodkins (see above).

Cockatrice - a mythical creature hatched from a cock's egg which has the power to kill with a glance.

Chine - backbone.

Chuck - a term of endearment, similar to "my dear."

Votary - a devout worshiper.

Polity - the current political order.

Privity - keeping something secret.

Declivity - a downward slope.

Bowery - a bower is a shady, private place.

Tender - give, offer.

Unalloyed - complete, unqualified.

Suppliant - one who asks for something humbly.

Sources: The Gilbert and Sullivan Lexicon, by Harry Benford;
Asimov's Annotated Gilbert and Sullivan, by Isaac Asimov

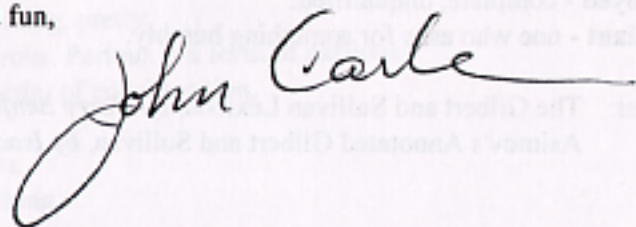
DIRECTOR'S NOTES

Of all the G&S works, *Yeomen*, while having some airy moments, is certainly the most serious, some might say tragic. It requires vocal resources on an operatic scale from the soloists as well as a double chorus of Yeomen and townspeople to realize the full range of Sullivan's music.

Usually, the actors in one G&S work can move easily to their similar roles in another, but this cannot be as convincingly accomplished in *Yeomen*. We have in the roles of Jack Point and Phoebe people with real emotions and reactions. Certainly an actor with rapid-fire patter delivery can be assigned the role of Point, but if he cannot feel the ache of that character's core being, the role cannot be considered successful. Consider a Phoebe who sings well but who cannot convince us that she can woo, wheedle, take her lumps when discovered and get on with her life as a woman in 17th-century England. How about the notion of the usual, sweet, innocent G&S ingenue as Elsie Maynard? With the deprivation a life as a traveling street musician would certainly deliver, Elsie would of necessity be worldly and self-sufficient beyond her years. The role of Wilfred certainly can be played as a one-dimensional ninny, but that would be in direct conflict with many of his lines and his job as head jailor, or warden, of the prison. Sure, Phoebe's amorous attentions distract him, but that does not mean he is a total fool.

There has never been any doubt in my mind as to whether Jack Point dies at the conclusion or whether, as the libretto indicates, he merely "falls senseless." This somewhat embittered, cynical street musician would most likely shrug off losing Elsie as a caper gone sour, find a new partner and rehearse their routines while humming "pick yourself up, brush yourself off and start all over again" if it had been composed. If he did "fall senseless" it would be motivated by having to go through finding and training a new partner once again. I have it on good authority that Gilbert intended to address this in Act III, but since Carte needed a new piece for the Savoy Theatre, Act III was never written. However, there may be a draft in the same attic...

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MUSIC DIRECTOR'S NOTES

For both Gilbert and Sullivan, *Yeomen of the Guard* was a favorite work. In Sullivan's case the reasons for this are easy to understand. Sullivan had long wished to collaborate with Gilbert on a more serious venture, a work with real human interest, but one which was nevertheless humorous. He had rejected Gilbert's proposals many times to revive the "magic lozenge" plot, feeling that they had already covered that ground – and without the greatest possible success – in *The Sorcerer*. In short, he wished to compose an opera with Gilbert. *Yeomen* is arguably opera. (Only the incurably snobbish would deny this!) In Gilbert's libretto Sullivan found a wide range of human emotions and a stimulating variety of dramatic situations (the poignant character of Jack Point, the forbidding Tower, the death march, etc.). Only Sullivan's later work, *Ivanhoe*, is more operatic, and since it lacks a Gilbertian libretto, it is "not so good as" *Yeomen*. This brings to mind Sullivan's remark, made late in his life, that "the cobbler should stick to his last."

The music of *Yeomen* represents Sullivan at his best. One can find echoes of Wagner in both the orchestration and in the use of leitmotiv (the Tower). Perhaps most remarkable is the period atmosphere which pervades the entire score. *Yeomen's* music has a distinct Tudor flavor. Also, it is one of only two works composed with Gilbert for which we are certain that Sullivan himself composed the overture. (The other is *Iolanthe*.) Enjoy!

David Williams

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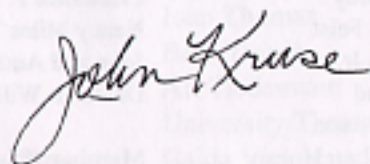
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