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or The King of Barataria



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The Gondoliers

or

The King of Barataria

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

Stage Director / Choreographer
William Farlow

**Music Director /
Orchestra Conductor**
David Joseph Rentz

Scenic Designers
Frank Schneeberger / Angelina Paoli

Costume Designer
Roberta Sprain

Lighting Designer
Matthew Kerr

**Technical Director /
Set Construction**
Jeff Macheel

Production Coordinator
Scott D. Hurlbert

2003

Music Hall, UW-Madison

July 11, 12, 18 - 7:30 p.m.
July 13, 19, 20 - 4:00 p.m.

The Argument

Act I

The Piazzetta, Venice (Date, 1750)

The two Gondoliers, **Marco** and **Giuseppe**, are so handsome and have such winning ways that they have completely turned the heads of the pretty contadine. Marco and Giuseppe are nonplussed as to whom to choose as their brides. They decide to solve the problem by allowing themselves to be blindfolded, whilst the contadine and their superfluous gondolier admirers dance round Marco and Giuseppe. In the ensuing game Marco catches **Gianetta**, and Giuseppe, **Tessa**. The remaining contadine accept their fate and pair off with the previously ignored gondolieri. They all run off merrily to get married.

As they disappear a gondola stops before the steps of the Piazzetta. From it emerge the **Duke and Duchess of Plaza Toro**, their daughter **Casilda** and their suite, consisting of "His Grace's private drum," **Luiz**. They are dressed as befits their noble station, but their clothes are a little the worse for wear. They have brought their daughter Casilda from Spain. The Duke demands an audience with Don Alhambra, the Grand Inquisitor.

While Luiz is on the errand the Duke reveals to Casilda that when she was a six-month-old babe she was married by proxy to the infant son of the wealthy King of Barataria. The King of Barataria subsequently became a Wesleyan Methodist of a most bigoted and persecuting type. The Grand Inquisitor, determined that such an innovation should not be perpetuated in Barataria, stole the youthful heir to the throne and conveyed him to Venice.

The Barataria King and his Court were all killed in an insurrection. Casilda, therefore, is now Queen of Barataria. But the whereabouts of the new King is not definitely known. Casilda, unfortunately, is in love with someone else (her father's "private drum" Luiz), and they are both despondent at the sad thought of what the future must bring.

Don Alhambra, the Grand Inquisitor, who now approaches and is introduced to Casilda, explains that when he stole the youthful Prince of Barataria, he brought him to Venice and placed him in the family of a highly respectable Gondolier, who had a son of the same age. The Gondolier, through a fondness for drinking, muddled up the two children, then died. When the Inquisitor went to fetch the Royal Child he found it impossible to tell which was which. This news is received rather philosophically. The only person who can possibly tell is the foster mother of the Prince, Inez (who is Luiz's mother). Luiz is sent to fetch her.

Giuseppe and Marco now return newly wed with their wives. Don Alhambra (whom at first they mistake for an undertaker) informs them that either Giuseppe or Marco is the King of Barataria, and that until the mystery is unravelled they must take up the reins of government as one individual. They may take all their friends with them—all, that is, except the ladies, who must stay behind. This is rather a blow, but they are assured that the separation will be only for a short period. A boat is then brought, and the Gondoliers clamber aboard with Giuseppe and Marco, whilst the contadine wave a tearful farewell.

Act II

*A Pavilion in the Court of Barataria
(Three Months Later)*

Both Marco and Giuseppe, when they were Gondoliers, had ideas on Republican government, and they have reorganized the state on their idealistic principles. The result is somewhat chaotic, but they seem to enjoy it, and as the act opens they are seen cleaning the royal halls. If they want anything done they have to do it themselves! In a delightful little song, "Of happiness the very pith," Giuseppe outlines his day's work as a monarch about the palace. Only one thing is missing - they feel it is dull without female society.

Scarcely have they confessed the fact when the contadine run in, led by Fiametta and Vittoria. Curiosity is the cause of the invasion, though they know they were strictly forbidden to come. They are all very excited. Tessa and Gianetta are anxious to know if their husbands have anyone to mend the royal socks, and if it is known yet which of them is to be queen.

In honor of their arrival Giuseppe and Marco announce a grand banquet and dance. In the middle of a brilliant cachucha there is an unexpected interruption. Don Alhambra enters. He is astonished at the scene, and tries, by quoting an example, to explain where their theories of government are wrong.

He announces the arrival of Casilda. One of them, he says, Marco or Giuseppe (whichever is the real King of Barataria), is married to the beautiful Casilda, and is, of course, an unintentional bigamist. Poor Tessa and Gianetta are very upset. By the light of this new exposure, one of them is married and one of them is not. But they cannot tell which it is. They burst into tears.

Meanwhile Casilda is afraid that she will never learn to love her husband. The Duchess is firm. "I loved your father," she says, and proceeds to explain how she married and "tamed" him. The Duke has turned his social prestige to account and has become a limited company. His daughter feels that there is hope that when the King sees what a shady family he has married into he will refuse to recognize the alliance. Both the Duke and the Duchess repudiate the statement that their transactions are shady in a delightful duet, "To help unhappy commoners".

Marco and Giuseppe explain the state of the country and the attitude of their subjects towards them. The Duke, in the famous Gavotte, "I am a courtier," instructs them on the correct demeanor of a king, which they try, very awkwardly, to adopt. Marco and Giuseppe are tactfully left alone with Casilda, but Gianetta and Tessa come in, and they all discuss the highly complicated problem of exactly who is married and who is not.

They are interrupted by Don Alhambra, who enters, accompanied by the Duke and Duchess and all the court of Barataria. Inez, the Foster-mother of the Prince, has been found. She alone can unravel the mystery. Inez is brought forward. She confesses that when she took care of the royal prince, and there was an attempt to steal the child, she substituted her own little boy. The traitorous bands never knew the difference, and the child she slyly called her "son" is none other than the King of Barataria.

Luiz is, therefore, the King. Casilda and Luiz are reunited, and everything ends happily, much to the secret relief of Marco and Giuseppe.

The Gondoliers

Act I

The Piazzetta, Venice

Date: 1750

Act II

Pavilion in the Palace of Barataria

An interval of three months has elapsed between Acts I and II.

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. *List and learn* (Opening Chorus and Solos) Contadine and Gondoliers
2. *From the sunny Spanish shore* (Solos and Quartet) Duke, Duchess, Casilda, and Luiz
3. *In enterprise of martial kind* (Solo and Quartet) Duke, Duchess, Casilda, and Luiz
4. *O rapture, when alone together* (Recitative and Duet) Casilda and Luiz
5. *There was a time* (Duet) Luiz and Casilda
6. *I stole the Prince* (Solo and Quartet) Don Alhambra, Casilda, Duchess, Luiz and Duke
7. *But, bless my heart* (Recitative) Casilda and Don Alhambra
8. *Try we life-long* (Quintet) Casilda, Duchess, Luiz, Duke, and Don Alhambra
9. *Bridegroom and bride* (Chorus and Solo) Contadine, Gondoliers, and Tessa
10. *Kind sir, you cannot have the heart* (Finale of Act I) Ensemble

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

Act II

11. *Of happiness the very pith* (Opening Chorus and Solos) Men, Marco, and Giuseppe
12. *Rising early in the morning* (Solo and Chorus) Giuseppe and Men
13. *Take a pair of sparkling eyes* (Solo) Marco
14. *Here we are, at the risk* (Scena) Contadine and Gondoliers
15. *Dance a cachucha* (Chorus and Dance) Contadine and Gondoliers
16. *There lived a King* (Solo and Trio) Don Alhambra, Marco, and Giuseppe
17. *In a contemplative fashion* (Quartet) Gianetta, Tessa, Marco, and Giuseppe
18. *With ducal pomp* (Chorus and Solos) Men, Duke, and Duchess
19. *On the day when I was wedded* (Solo) Duchess
20. *To help unhappy commoners* (Recitative and Duet) Duke and Duchess
21. *I am a courtier* (Quintet and Gavotte) Duke, Marco, Giuseppe, Casilda, and Duchess
22. *Here is a case unprecedented* (Finale of Act II) Ensemble

is Pleased to Welcome
Gondoliers

The Cast

The Duke of Plaza-Toro (A Grandee of Spain).....Jeremy Wetherald
 Luiz (his attendant).....Ethan Bremner
 Don Alhambra Del Bolero (The Grand Inquisitor).....John Kruse

Venetian Gondoliers:

Marco Palmieri.....Christopher Smith
 Giuseppe Palmieri.....William Rosholt
 Antonio.....Michael Ward
 Francesco.....Frank Cain
 Giorgio.....Gil Peterson
 Annibale.....Keith Meyer

The Duchess of Plaza-Toro.....Kathleen Otterson
 Casilda (her daughter).....Christine Buckstead

Contadine:

Gianetta.....Jamie-Rose Guarrine
 Tessa.....Susan Craft
 Fiametta.....Rachel Bishop
 Vittoria.....Emily Lewis
 Giulia.....Catherine Schweitzer

Inez (The King's Foster-mother).....Carol Louise Senn

Chorus of Gondoliers and Contadine:

Laura Bernstein
 Fiona Cahill
 Melanie Cain
 Thomas Combs
 Anna Farkas
 Caryl Farkas
 Jenni Fluckiger
 Michael Gorman
 Dianne Graham
 Neil Graupner
 Karen Guerten
 Scott D. Hurlbert
 Amy Kleist
 Jeanette Kosorok
 Nathalie McFadden
 Elizabeth Nicholson
 Ilona Pinzke
 Dan Smith
 Marshall Smith

The Orchestra

Violin I Yvonne Davila
 Nori Kalman

Violin II Erin Vanderpan
 Eve Bertrand
 Gerri Noben
 Lola Yde

Viola Steve Hall
 Kelly Nelson

Cello Phila Poff
 Laurie Riss

Bass August Jirovec

Flute I Betty Bielefeld

Flute II April Hulsey

Clarinet I Robert Taylor

Clarinet II Macy Shubak

Oboe Anna Nekola

Bassoon Carol Rosing

Trumpet I Chris Forbes

Trumpet II Mike Geurts

French Horn I Kia Karlen

French Horn II Brad Sinner

Trombone I Sam Zelinka

Trombone II Brian Whitty

Percussion Zac Schroeder

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Is Pleased to Welcome
 Gondoliers

Notes from the Stage Director / Choreographer

My first experience with *The Gondoliers* was in 1976 when I performed the role of Don Alhambra Del Bolero. However, my memories are somewhat limited. As a favor to the director, I assumed the role at the last minute. I learned Don Alhambra overnight, had only two rehearsals, and sang just two performances! To my delight I am now able to direct this production and relish the many beauties of this wonderful work. Written at the height of their powers, W.S. Gilbert and Sir Arthur Sullivan created an outstanding piece of music theatre that literally overflows its borders providing numerous opportunities for nine principal characters. It gives me great pleasure to make my Madison Savoyards debut with this production, my first local engagement outside the auspices of UW-Madison.

- William Farlow

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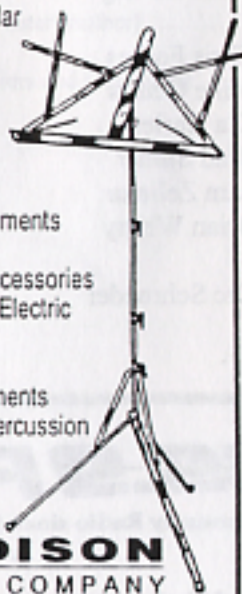
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Notes from the Music Director

The Gondoliers is unmistakably "Gilbert and Sullivan," with its stock palette of characters and voice parts, its patter songs, its marvelous choral writing, and its unfailing wit. It is also one of Sullivan's richest musical scores, his last truly successful collaboration with Gilbert. His extended musical scenes are particularly worthy of note. The first act finale comes straight out of the Italian opera tradition of Rossini and Donizetti, closing with a slow, moment-in-time section ("Now, Marco dear") followed by a fast piece layering chorus and principals ("Then away we go to an island fair"). *The Gondoliers* also opens with the largest stretch of uninterrupted music in any of the operettas: around twenty-four minutes. Sullivan moves from scene to scene with virtuoso compositional ease, giving the whole sequence a natural, organic musical flow.

Gilbert and Sullivan's gentle nods toward local color are particularly evocative as well. The finale of the first act, "Then away we go," is the only discernable barcarole—the traditional song of the gondoliers. The flavor of Venice, however, imbues other parts of the act: the short scene in Act I, "Buon' giorno, signorine," entirely in Italian, evokes the sun-drenched languor of the canals of Venice. Act II, the setting having shifted to Spain, features a rousing cachucha—an Andalusian dance related to the fandango.

So, sit back and enjoy some of the most beautiful and exciting music of the Gilbert and Sullivan canon!

- David Rentz

Production Staff

Stage Director / Choreographer	William Farlow
Music Director / Orchestra Conductor	David Rentz
Rehearsal Accompanist	Ted Reinke
Production Coordinator	Scott D. Hurlbert
Production Assistant	Iona Pinzke
Technical Director	Jeff Macheel
Scenic Designers	Angelina Paoli / Frank Schneeberger
Costume Designer	Roberta Sprain
Lighting Designer	Matt Kerr
Orchestra Coordinator	Robert Taylor
Stage Manager	Robin Shearer
Assistant Stage Manager	Emily Ranney
Makeup Coordinator	Fanny Leung
Hair/Wig Designer	Fanny Leung
Properties Coordinator	Julie Keller
Lead Scenic Artist	Tracy Dietzel
Scenic Artists	Shannon Becker Phoebe Hefko Liz Rathke Alicia Rheal John Penisten
Master Electrician	Christopher Murray
Light Board Operator	The Madison Savoyards Board
Publicity	Jane Ignacio
Graphic Designers	Nancy Pinzke
Program Coordinator	Ginny Moore Kruse
Ticket Coordinator	Rachel Bishop
Advertising Sales	Scott D. Hurlbert
Graphics/Poster/T-Shirt Liaison	Scott D. Hurlbert Iona Pinzke
Costume Crew	Julie Shade Shirley Whitehead Margaret Winston Creola Zweifel
Backstage Crew	Juanita Gonzalez Kristine Larimore
Carpenter	Jeff Macheel
Volunteer Coordinator	David Woldseth
House Managers	Margaret Jones Beverly Resch
Music Hall Box Office	Traci Arts Becki Wright

Artistic Profiles

William Farlow (Stage Director / Choreographer) is Associate Professor of Music and Opera Director at the University of Wisconsin-Madison. He has over two hundred productions to his credit. His career has taken him to Scotland, Mexico, and Canada, as well as throughout the United States, including New York City, Chicago, Memphis, and Fort Worth. He has directed productions for the Lyric Opera of Chicago, Los Angeles Opera, and the Canadian Opera, and has worked with such artists as Placido Domingo, Kiri Te Kanawa, Carlo Maria Giulini, and David Hockney. As a singer Mr. Farlow has performed major roles in *La Cenerentola*, *La belle Hélène*, and *Così fan tutte*, as well as principal roles in nine Gilbert and Sullivan operas. He has choreographed national touring productions of *The Merry Widow* and *Naughty Marietta* for the Eastern Opera Company. As a stage director, Mr. Farlow's repertoire ranges from Handel to Schoenberg and Mozart to Ravel. His credits include major productions of *Tristan und Isolde* for the Pittsburgh Opera, *Turandot* for the Lyric Opera of Chicago, and *Salome* for the Los Angeles Opera. Most recently he has directed the Florentine Opera's *The Barber of Seville* and *The Mikado* for the Lyric Opera of Kansas City. He was invited to hear a panel at Opera America's Young Singers Workshop in Chicago in March 2001, and is a regular contributor of articles to the Perspectives series in *Opera America*. In July of 2001, Mr. Farlow directed the world premiere of *The Children of the Keweenaw* for Michigan's Pine Mountain Music Festival. Recent productions include a double bill of the *Mahagonny Songspiel* and *Trouble in Tahiti* for the University of Kansas Opera, *Doctor Miracle* for the Florentine Opera Company. Last summer he returned to the Des Moines Metro Opera for a production of *Salome* for his twenty-fifth anniversary season with the company. Recent engagements include *La Bohème* for the Kalamazoo Symphony, and *Turandot* for the Pensacola Opera. In April of 2004 Mr. Farlow will direct a production of *Tosca* for the Midland Symphony. Mr. Farlow has a Bachelor of Music in Theory and Composition from the University of Texas-El Paso and a Master of Music in Opera from the University of Texas-Austin.

The Madison Savoyards invites you to return to Music Hall for the University Opera season directed by William Farlow and featuring many in the cast of *The Gondoliers*. The scheduled operas are Verdi's *Falstaff*, Mozart's *Così fan tutte*, and Peter Brooks's *The Tragedy of Carmen*.

John Kruse (Don Alhambra) first sang with the Madison Savoyards in the same role in the 1985 production of *The Gondoliers*. He has since taken the bass roles in 10 other operettas, usually as the villain or the father of the tenor. Other productions include *Fiddler on the Roof*, *The Magician's Nephew*, *Pinocchio*, *Amahl and the Night Visitors*, and *Lost in the Stars*. He is a long-time member of the Savoyards Board, a retired Methodist pastor and the husband of Ginny Moore Kruse.

Emily Rose Lewis (Vittoria) This is Emily's first production with The Savoyards. Her favorite roles have included Rizzo in *Grease* and the Godmother in *Cinderella*. She is pursuing a Bachelor's Degree in Music Education at UW-Madison. Emily enjoys playing the violin, was concertmaster of the UW Symphony, and she currently plays with the Madison Symphony. Emily has enjoyed singing in this production and would like to thank her family for their continuous support.

Keith Meyer (Annibale) relishes this second opportunity to perform with the Madison Savoyards (*Trial by Jury* and *Roses Red*, 2002) and thanks his wife Emily Auerbach and daughter Melanie Meyer for getting him involved in theatre and vocal performance, his in-laws Robert and Wanda Auerbach for their piano accompaniment and encouragement, and his voice coach Wendy Rowe for helping him resurrect and refine his vocal villainies. Past appearances have included *South Pacific*, *Anne of Green Gables*, *Christmas Carol*, and *Fiddler on the Roof* with CTM. He is a medical doctor and scientist with UW Hospitals.

Kathleen Otterson (Duchess) most recently "trod the boards" of Music Hall last spring in UW Opera's *Dialogues of the Carmelites*, singing the role of Mme. de Croissy. Another opportunity to work with director Bill Farlow and the chance to be a Savoyard once again seemed altogether TOO good to pass up! Kathleen's first appearance with the Savoyards was in *Trial by Jury / The Sorcerer* in 1992. Since then, she completed a Masters' Degree, spent six years teaching voice at UW-Oshkosh, and fell in love with Lake Superior. Kathleen is Director of Music at Christ Presbyterian Church, maintains a private voice studio, and teaches at Edgewood College.

Gil Peterson (Giorgio) fondly remembers playing in the orchestra in the first two Savoyards productions some 40 years ago. He has sung in several local choral groups, including the Madison Symphony Chorus, the Wisconsin Chamber Choir, and last year's Savoyards production of *Roses Red*. When he is not trying to keep an eye on the baton he can frequently be found on his bike or in his kayak. At least that's what he tells his cat.

William Rosholt (Giuseppe) is in his fourth Savoyards production, previously appearing in *Princess Ida* (Arac), *Iolanthe* (Strephon), and *Trial by Jury* and *Roses Red* (Usher, Capt. Corcoran). He also appeared as Jud Fry for River Valley Players production of *Oklahoma*. He and his wife Ann Baltes have sung with the Wisconsin Chamber Choir since it began in 1998, and he was their bass soloist for *Bach's Christmas Oratorio* in 2002. Bill sings with the Madison Opera chorus and sang the role of the Officer in this year's *Barber of Seville*. Bill works for Avid Broadcast, helping create software tools for television journalists.

Catherine Schweitzer (Guilia) Catie is happy to be in her sixth production with The Savoyards. She's a sophomore in the Vocal Performance program at UW-Milwaukee studying with William Lavonis. Thanks to her family for supporting a poor college student and always believing in her.

Carol Louise Senn (Inez) played Tessa in the Greenville (SC) Savoyards mounting of *The Gondoliers*. After she moved back to Wisconsin, she found The Madison Savoyards. It has been worth the commute from her home in Watertown. This is Carol's fourth show with Savoyards, having been in the chorus for *Iolanthe*, *Lady Sangazure* in *The Sorcerer* and *Buttercup* in *Roses Red*. Carol teaches voice and theater at Maranatha Bible College where she has introduced Watertown area residents to productions of *The Pirates of Penzance*, *The Mikado*, *HMS Pinafore*, *The Gondoliers*, and *Iolanthe*.

Christopher Smith (Marco) started taking voice lessons as a high school junior. He took part in several community theatre and high school productions, and a Wartburg College production of *The Pirates of Penzance*. As a college freshman, he made the finals in the Glenn Miller Scholarship Competition and won his division in NATS (National Association of Teachers of Singing). Currently a sophomore at Wartburg, he is pursuing a Bachelor of Music Degree and would love to become a professional opera singer.

Michael Ward (Antonio) is thrilled to participate in a second production with The Savoyards, after appearing as Counsel in *Trial by Jury* last summer. He is a life-long G & S fan, having participated in productions of the entire canon at the University of Michigan. *The Gondoliers* was his first show there and remains his personal favorite. He is a physician in Rehabilitation Medicine at UW-Madison.

Jeremy Wetherald (Duke of Plaza-Toro) was last seen as Pooh-Bah in the University Opera and Theatre's *The Mikado*. This fall he will be continuing at the UW as a 3rd year acting specialist and appearing in *Downtown*, part of the University Theatre's evening of one acts. He would like to thank Bill Farlow for his guidance and his Mom and Dad for their love and support as he slowly makes his way to Broadway.

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Members of the Chorus

Laura Bernstein is a student at UW-Madison in Anthropology and Chinese. She played Bilbo Baggins for the Marshall Community Theater last summer.

Fiona Cahill saw her first G & S show when she was five, and loved it. She is now in seventh grade at Hamilton Middle School. This is her first Savoyards production.

Melanie Cain is a Luther College graduate originally from Cornell, Iowa. This fall she is entering the DMA program at UW-Madison where she played several roles with University Opera while pursuing her MM degree in Voice.

Thomas Combs, a native of Florida, studies with Paul Rowe at UW-Madison, where he regularly appears with University Opera.

Anna Farkas is home-schooled and has appeared in two previous Savoyards productions.

Caryl Farkas, a life-long G & S fan, is a Christian Science practitioner and is making her debut with her daughter in this production. She is a member of the Savoyards' Board.

Jenni Fluckiger is in her third Savoyards production. She is a claims tester for WPS and is busy planning her August wedding.

Michael Gorman, an electrical engineer by day, is in his second Savoyards production.

Dianne Graham has performed with Savoyards for the past five years, as well as with several theater groups in and around Madison.

Neil Graupner is in the CTM Summer Drama School and will enter sixth grade at Jefferson Middle School this fall. He has appeared in *HMS Pinafore* and *Iolanthe*. He plans to continue working with The Savoyards because it is such a wonderful experience.

Karen Guerten is a Madison native in her second Savoyards production. She enjoys being part of the magic of theater and sharing it with others.

Scott D. Hurlbert is Madison Savoyards' Pooh Bah (Lord High Everything) and has appeared on stage since 1993. He is Production Coordinator for *The Gondoliers* and a member of the Savoyards Board.

Amy Kleist works behind the scenes building sets for UW-Madison Theater during the day and rehearses with Savoyards at night. She will be a UW-Madison senior in Music and Theater this fall.

Jeanette Kosorok is in her first Savoyards show. She is in the fifth grade at the Core Knowledge Charter School in Verona.

Nathalie McFadden, a seventh grader at Eagle School, has been in several CTM productions before performing with Savoyards this summer.

Elizabeth Nicholson tends to live life in a "musical" and being in *The Gondoliers* has simply allowed her to do so without all of the strange looks.

Iona Pinzke is active in Madison area theater, and with The Savoyards since 1994 for which she is Treasurer of the Board. She is Assistant Production Coordinator for *The Gondoliers*.

Dan Smith has been with The Savoyards for ten years, six as a percussionist in the pit and four on stage.

Marshall Smith is an East High School graduate who has joined his father for five Savoyards shows. He will enter UW-Platteville this fall to study criminal justice.

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Production Staff Profiles

Shannon Becker (Scenic Artist), a native Madisonian, is pleased to be painting her first show for Savoyards. She attended MATC downtown and has been doing interior design and painting for the past five years. Shannon is a self-taught artist and has been a scenic artist for five other Madison theater productions. In her non-theatrical life, Shannon has been manager of Burnie's Rock Shop where she has been the bookkeeper for the past three years.

Tracy Doreen Dietzel (Lead Scenic Artist), a freelance visual and performing artist, earned her MFA (Painting) in Memphis and her MA (Book Arts) and MFA (Interdisciplinary Arts) at UW-Madison. This is Tracy's eighth production painting for The Madison Savoyards, and she loves working with this great painting and tech crew. Tracy was guest scenic artists for the University Theater's *The Mikado*. Tracy teaches design and drawing courses at Edgewood College, and she also hosts the weekly program "WorldBook of Records" for WORT. One of her miniature artists' books is in the exhibition "Cake Mix" currently at the John Michael Kohler Arts Center in Sheboygan.

Phoebe Hefko (Scenic Artist) completed a B.S. in Art at UW-Madison in 1996. Since then, she has had a hand in creating dozens of sets for the Madison theater community.

Scott D. Hurlbert (Production Coordinator) joins The Madison Savoyards for his eighth year as production coordinator and his tenth year performing, starting with *Utopia, Limited* in 1993. He is also serving his tenth 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.

Margaret Jones (House Manager) is pleased to work with The Madison Savoyards for the first time. A lover of the arts, Maggie enjoys opportunities to see productions whenever she is able and to support community theater by volunteering. During the day Maggie is a cytotechnologist at the Wisconsin State Laboratory of Hygiene Cytology Department. She thanks her husband David and three sons for their great support.

Julie Keller (Properties Coordinator) is an artist from Baraboo. She is part owner of the Blue Sky gallery and active with local theater as an actor, stage manager, costume designer, and director.

Matthew Kerr (Lighting Designer) is a local designer who has worked with many area groups including CTM, Madison Ballet, Kanopy Dance, and the Wisconsin Chamber Orchestra. Matt served as assistant lighting designer for the Utah Shakespeare Festivals' 1999 summer season. Recent designs include *This Just In* (Next Act Theater, Milwaukee), *The Magician's Nephew* (CTM), and *Marat/Sade* (Madison Theatre Guild). He is very excited to be working with The Savoyards.

Fanny Leung (Hair/Wig Designer & Makeup Coordinator) grew up in Hong Kong and came to the U.S. in 1966. She is married with two children. Before moving to Madison she lived in New York City and Washington, D.C. She has been running Fannie's Hair Design on Monroe Street since 1986. Fanny has been involved with theatrical makeup and hair for CTM since 1998, and she is very excited to be with The Madison Savoyards for her fourth year.

Jeff Macheel (Technical Director) returns for his eighth season and tenth show for The Savoyards. A graduate of UW-Madison's Theater Program, he has been doing freelance theater work in Madison for the last ten years. He is currently ATD and in-house lighting designer for the Wisconsin Union Theater. Jeff would like to thank his soon-to-be wife Jenni for being supportive and putting up with his odd hours of work over the years.

Christopher Murray (Light Board Operator) is 15-years-old and attending Monona Grove High School. Chris is currently studying classical and electric guitar with Dan Venne. His career interests include electronics and computers, or something in the music field. Spare time is spent on the guitar and expanding his knowledge of music and computers.

Angelina Paoli (Set Designer) received her BFA in painting from UW-Madison and her MFA in sculpture from Washington University, St. Louis. She has been assisting Frank Schneeberger since 1999, and in 2003, they formed a design team. This is their first design for Savoyards. Gina continues her independent study of scenic painting and rendering at UW-Madison and is currently working on sketches for The Madison Ballet's 2005 production of *Peter Pan*.

John Penisten (Master Electrician) has worked with many of the Madison area community theater groups in a variety of technical capacities and has greatly enjoyed working with The Madison Savoyards on yet another wonderful production. He wants to thank his fiancée for her understanding and patience when he abandons her for weeks at a time to work on a show.

Iiona Pinzke (Production Assistant) has been with The Madison Savoyards since 1994 when a friend encouraged her to audition for HMS Pinafore. She debuted at Cousin Hebe and continues to participate in a variety of capacities. She sincerely appreciates the cast and crew as they frolic through the canals of Venice and venture off to Barataria, because everyone's involvement and support keep the magic alive for future Savoyards.

Emily Ranney (Assistant Stage Manager) is excited to be back for her second year with The Savoyards. She was production manager for Millennium Theater's *Fantasy Cabaret 2003* and ASM for Regent Drama's *You're a Good Man, Charlie Brown*. She will be a senior at Madison West High School this fall, and she's preparing to run the college gauntlet. Much love to Juanita and Rachael, my two other "Little Maids from School," and, of course, to Robin, Scott, and Iiona.

Liz Rathke (Scenic Artist) is an illustrator, comic book artist, storyboard artist for animated TV shows, and a mom. This is Liz's sixth season with Savoyards.

Ted Reinke (Rehearsal Accompanist) is in his tenth season with The Savoyards. A graduate of UW-Oshkosh and UW-Madison, he has been a Madison church musician for 29 years, presently serving at First Baptist Church and Midvale Community Lutheran Church. He is accompanist for the Festival Choir of Madison and Madison Opera Showcase. In personal life Ted is full-time dad to 13-year-old twin sons.

Beverly Resch (House Manager) has been associated with theater for many years as an audience member and then as a Madison Civic Center volunteer. For the past several years Beverly has been a house manager for the Madison Repertory Theatre, and she also enjoys working in the historic Music Hall theater. Her introduction to Gilbert & Sullivan has been with the Madison Savoyards through her association with cast and board members.

Alicia Rheal (Scenic Artist) has painted sets and backdrops for theater, opera, ballet, and television since 1989. Originally from the New York Adirondack region, she now calls southwest Wisconsin home.

Frank Schneeberger (Set Designer) received his BFA in technical theatre from St. Ambrose University and his MA from St. Louis University. He has worked as a professional scenic designer for 31 years, designing and building sets for over 300 productions. He is currently employed as a theatre technician with The Madison Civic Center, soon to become the Overture Center for the Performing Arts.

Robin Shearer (Stage Manager) has enjoyed producing and stage managing over 30 shows with various Madison theater companies. This is Robin's third gig with The Savoyards, having stage managed *Trial by Jury / Roses Red* in 2002 and *H.M.S. Pinafore* in 2000. When not stage managing, Robin pursues her culinary passion as chef/owner of Chef Robin's Nest Personal Chef Service.

Robert Taylor (Orchestra Coordinator) has played principal clarinet with The Savoyards for nine seasons. He is currently artistic director and performer with the chamber ensemble *con vivo!* in Madison. He had many playing opportunities while living in Chicago and Detroit, and since coming to Madison he has played for CTM productions, Wisconsin Chamber Orchestra, and various First Unitarian Society concerts. He has a masters degree from Michigan State University and a bachelors degree from the University of Wyoming.

David Woldseth (Volunteer Coordinator) has done this for more Savoyards productions than he can recall. Offstage credits include directing *Executions* for Mazomanie R&R and teaching Christian drama at Asbury United Methodist Church. This fall he will be assistant director of *Crazy for You* for VACT. Onstage David has played many roles, including Charlie Brown in *You're a Good Man, Charlie Brown*, Kevin O'Higgins in *Executions*, and Marcellus in *Music Man*.

A Greeting from the President of The Madison Savoyards, Ltd.

Time, Talent and Treasure – musical theater consumes goodly measures of all three. Talent creates the magic you enjoy on stage and off. Time generously given produces costumes, sets, posters, guidance and sustains the enterprise. Treasure keeps theater alive and lit. Without your individual gifts, two agency grants, and Electronic Theatre Control's corporate sponsorship we would be as threadbare as the Count of Plaza Toro, and would join him in facing "the process of liquidation."

So the Board of Madison Savoyards Ltd. thanks you all – cast, staff, orchestra, volunteers, Board members, Advisors, donors -- for bringing *The Gondoliers* to the stage. Enjoy and be proud of Madison's tradition of Gilbert and Sullivan each summer.

We also invite you to be with us next year, to rescue the poor old Duke and the gallant Madison Savoyards Ltd., with your gifts of Time Talent and Treasure. Your reward will be a sparkling performance of *Ruddigore* in 2004 ensuring that, "Summer Means Savoyards".

- Helen Baldwin

Note: Thanks go to Holly Cramer Birkenstadt who passed on the "Time, Talent and Treasure" description of philanthropy at a recent conference on nonprofit development.

You, too, are invited to join the illustrious, distinguished, refined, genteel, and wonderful group of contributors who support the "topsy-turvey" world of The Madison Savoyards. All you will need to do is complete and return the donor card found in your program. Indicate the amount of the gift you choose to make to ensure future Gilbert & Sullivan productions of The Madison Savoyards, Ltd.

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- 1963 *Iolanthe, or The Peer and the Peri*
- 1964 *The Yeomen of The Guard, or The Merryman and his Maid*
- 1965 *The Sorcerer and Trial by Jury*
- 1966 *The Pirates of Penzance, or The Slave of Duty*
- 1967 *Princess Ida, or Castle Adamant*
- 1968 *HMS Pinafore, or The Lass that Loved a Sailor*
- 1969 *The Mikado, or The Town of Titipu*
- 1970 *The Pirates of Penzance*
- 1971 *Iolanthe*
- 1972 *HMS Pinafore*
- 1973 *Ruddigore, or The Witch's Curse*
- 1974 *The Gondoliers, or The King of Barataria*
- 1975 *The Mikado*
- 1976 *The Pirates of Penzance*
- 1977 *HMS Pinafore*
- 1978 *Trial by Jury within An Evening with Gilbert & Sullivan*
- 1978 *Ruddigore*
- 1979 *Iolanthe*
- 1980 *Princess Ida*
- 1980 *The Zoo (Sullivan)*
- 1981 *The Pirates of Penzance*
- 1982 *Patience, or Bunthorne's Bride*
- 1983 *The Mikado*
- 1984 *The Yeomen of the Guard*
- 1985 *The Gondoliers*
- 1986 *HMS Pinafore*
- 1987 *Trial by Jury and Old Favorites*
- 1987 *The Pirates of Penzance*
- 1988 *Iolanthe*
- 1989 *Ruddigore*
- 1990 *The Mikado*
- 1991 *Patience*
- 1992 *Trial by Jury and The Sorcerer*
- 1993 *Utopia, Limited, or The Flowers of Progress*
- 1994 *HMS Pinafore*
- 1995 *The Yeomen of the Guard*
- 1996 *The Pirates of Penzance*
- 1996 *A Politically Incorrect Evening with Gilbert and Sullivan*
- 1997 *The Grand Duke, or The Statutory Duel*
- 1997 *A Gilbert and Sullivan Christmas Carol*
- 1998 *The Mikado*
- 1999 *Ebenezer Scrooge or A Dickens of a Christmas*
- 1999 *Princess Ida*
- 2000 *HMS Pinafore*
- 2001 *Iolanthe*
- 2002 *Trial by Jury and Roses Red*
- 2003 *The Gondoliers*

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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!

GLOSSARY (in order of occurrence)

Act I

- Till then, enjoy your dolce far niente - delightful idleness
- With pleasure, nobody contradicante - if nobody disagrees
- Benvenuti - welcome
- Gondolieri carissimi! Siamo contadine! - Dearest gondoliers! We are peasant girls!
- servitori umilissimi! - most humble servants!
- Per chi questi fiori bellissimi? - For whom are these most beautiful flowers?
- Per voi, bei signori, O eccellentissimi! - For you, dear gentlemen, oh most excellent ones!
- I ciel! - Oh, heaven!
- Buon giorno, cavalieri! - Good morning, gentlemen
- Siamo gondolieri / poveri gondolieri - We are gondoliers / poor gondoliers
- Signorina, io t'amo! / Contadine siamo. - Lady, I love you! Peasant girls are we.
- Since we were short-coated - wearing children's cloths
- Castilian Hilalgo of 95 quarterings - Spanish nobleman, with 95 families in his heraldic shield, representing a fabulous array of noble ancestry.
- The halberdiers are mercenary people - Guardsmen armed with ax-like spears
- Married by proxy - with someone acting on your behalf, in your absence
- very knowing, overflowing, easygoing Paladin - heroic, chivalrous knight of old
- To men of grosser clay - of less distinguished and noble blood (clay = body)
- Jim! isn't she - Slender and elegant
- teach him the trade of a Timoneer - from French *timonier*, helmsman or steersman
- lying a corpse on his humble bier - the stand on which a corpse or coffin is placed
- your objections are not insuperable - impossible to overcome
- 'tis a glorious thing, I ween, to be a regular Royal Queen! - I fancy, or believe
- She'll bear sway the bell - take first prize; win the contest
- the Chancellor in his peruke - powdered wig
- Aristocrat who banks with Coutts - long-established London bank, used by royalty
- the noble lord who cleans the plate - silver or gold tableware or ornaments

Act II

- Of happiness the very pith in Barataria you may see - essence
- This form of government we find / The beau ideal of its kind - model of excellence
- we may hold a Royal Levée - a court reception or gathering, in morning or early afternoon
- spend an hour in tivvating all our Gentlemen-in-Waiting - sprucing up, smartening
- the Garter or the Thistle or the Bath - high orders of knighthood
- toddle of in semi-state - dressed for ordinary ceremonial occasions; but no crown, etc.
- having passed the Rubicon - the point of no return; a river significantly crossed by Caesar
- Take a pretty little cot - cottage
- Dance a cachucha, fandango, bolero - lively Spanish dances
- Xeres we'll drink Manzanilla, Montero - Xeres is sherry, the other are varieties of it
- Tuck in his tuppenny - schoolboy slang used in leapfrog, meaning "duck his head," tuppenny meaning two-penny coin, referring to the head
- at junket or at jink - words for merrymaking
- must be content with toddy - drink of distilled spirits, sugar, and hot water. Rich people drank wine, while beer and distilled spirits were drunk by the less well-off.
- Lord Chancellors were cheap as sprats - small fish, like anchovies or sardines
- up goes the price of shoddy - cheap fabric made from reclaimed wool
- I tried to tame your great progenitor - father
- with double-shotted guns and colours nailed unto the mast - cannons loaded with twice the usual shot (a reckless tactic) and flag nailed so it cannot be lowered in surrender
- MPs baroneted, sham colonels gazetted - Members of Parliament raised to the rank of baronet (above knight); The London Gazette listed government appointments
- Quote me as their great double-barrel - one with a hyphenated name, signifying status
- I set ... upon the direction of several Companies bubble - a delusive scheme
- merrily crying our "premé," "stall" - calls used by gondoliers to avoid collisions

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	6-7	WORLD BOOK OF RECORDS	ARTELLI
	7-8	FI GHT O	LENA KROKAR
	8-9	WORLD BOOK OF RECORDS	ARTELLI
	9-10	WORLD BOOK OF RECORDS	ARTELLI
	10-11	WORLD BOOK OF RECORDS	ARTELLI
	11-12	WORLD BOOK OF RECORDS	ARTELLI
	12-1	WORLD BOOK OF RECORDS	ARTELLI
	1-2	WORLD BOOK OF RECORDS	ARTELLI
	2-3	WORLD BOOK OF RECORDS	ARTELLI
	3-4	WORLD BOOK OF RECORDS	ARTELLI
	4-5	WORLD BOOK OF RECORDS	ARTELLI
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	10-11	WORLD BOOK OF RECORDS	ARTELLI
	11-12	WORLD BOOK OF RECORDS	ARTELLI
	12-1	WORLD BOOK OF RECORDS	ARTELLI
	1-2	WORLD BOOK OF RECORDS	ARTELLI
	2-3	WORLD BOOK OF RECORDS	ARTELLI
	3-4	WORLD BOOK OF RECORDS	ARTELLI
	4-5	WORLD BOOK OF RECORDS	ARTELLI
Sunday	5-6	OTHER VOICES	KEVIN HOPKINS
	6-7	WORLD BOOK OF RECORDS	ARTELLI
	7-8	FI GHT O	LENA KROKAR
	8-9	WORLD BOOK OF RECORDS	ARTELLI
	9-10	WORLD BOOK OF RECORDS	ARTELLI
	10-11	WORLD BOOK OF RECORDS	ARTELLI
	11-12	WORLD BOOK OF RECORDS	ARTELLI
	12-1	WORLD BOOK OF RECORDS	ARTELLI
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	3-4	WORLD BOOK OF RECORDS	ARTELLI
	4-5	WORLD BOOK OF RECORDS	ARTELLI

As broadcasted Tuesday 6:00-7:00 p.m. Show in Spanish. The Thursday Radio Show broadcasted at 5:00, 6:00 and 7:00 a.m., and 2:00 p.m. Post Carder's weekdays at 10:30 a.m. WORT, PM 118 S. Madison St., Madison, WI 53703. Phone (608) 256-2023. Fax (608) 256-7394. Web page www.wort.com. e-mail: MORT@STATION.COM



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Summer Opportunities

Worship in the garden at 8:15 a.m.

Biking Buddies group

Lunch Bunch

"Lighthouse Kids" Summer Sunday School

Tools for Caregiving course

Habitat "Women's Build"

Join us for Sunday Worship!

8:15 • 9:30 • 11:00