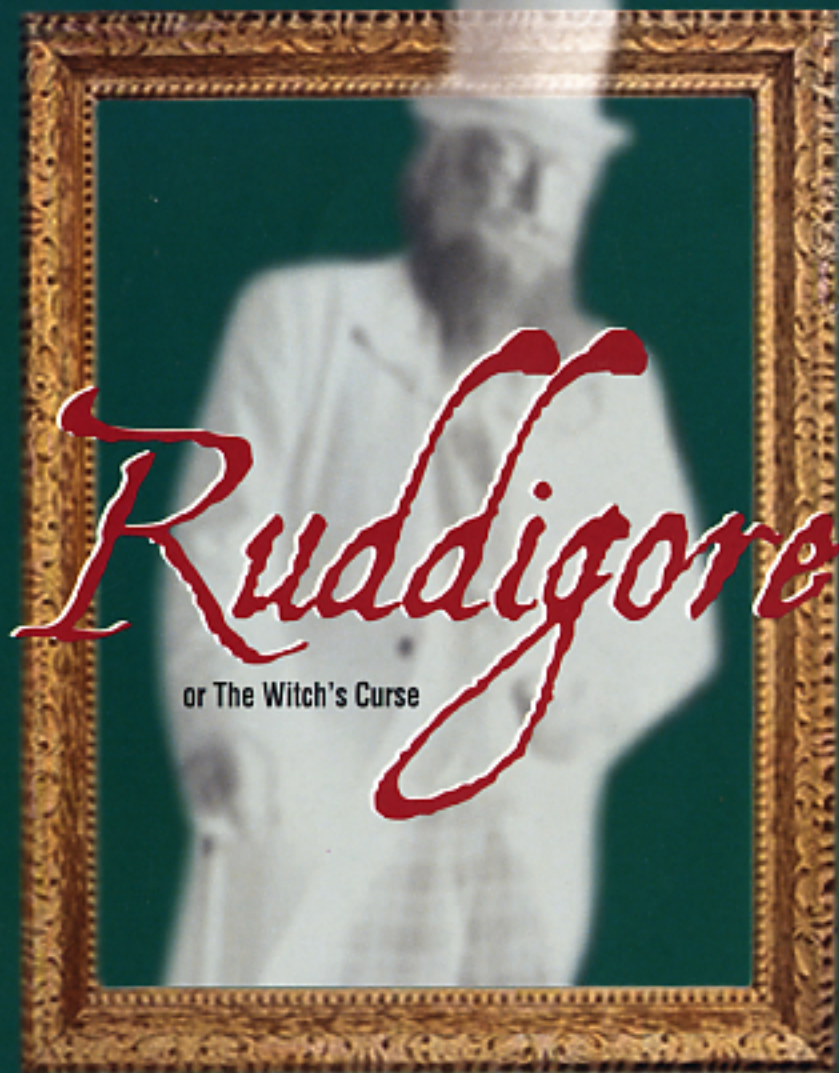


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or The Witch's Curse



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Ruddigore

or

The Witch's Curse

Music by Sir Arthur Seymour Sullivan

Book & Lyrics by William Schwenck Gilbert

Stage Director
Brian R. Bizzell

**Music Director /
Orchestra Conductor**
Michael Alexander

Scenic Designer
Jason Whittle

Costume Designer
Roberta Sprain

Lighting Designer
Dan Gallagher

**Technical Director /
Set Construction**
Jeff Macheel

Choreographer
Kathleen Conklin Erickson

**Production
Coordinator**
Scott D. Hurlbert

2004

Music Hall, UW-Madison

July 9, 10, 16 - 7:30 p.m.

July 11, 17, 18 - 4:00 p.m.

The Argument

Act I

Carnaby Street, London (1960's)

The scene opens on Carnaby Street in London. The city possesses an endowed corps of professional bridesmaids, who are languishing in idleness, there having been no weddings for at least six months. The city beauty, **Rose Maybud**, will have none of her many suitors, and, in desperation, the Bridesmaids, fearful of losing their endowment, endeavour to persuade **Dame Hannah**, Rose's aunt, to marry **Old Adam**, **Robin Oakapple's** faithful servant.

Hannah is, however, pledged to eternal maidenhood. Years ago, she was betrothed to a youth who woo'd her under an assumed name, but on the day when they should have been married, she discovers that he was no other than **Sir Roderic Murgatroyd**, one of an accursed race. She tells the girls how his ancestor, **Sir Rupert Murgatroyd**, employed his time in persecuting witches, and that one of his victims, in mortal agony at the stake, laid this curse on him: "Each lord of Ruddigore, despite his best endeavour, shall do one crime, or more, once every day, for ever." The penalty for defying the curse is death by torture on the day the crimes cease, and each lord of Ruddigore has so died.

Hannah chides Rose for not returning the love of "some gallant youth," and Rose explains that her difficulty is that the youths of the village are bashful, and it would not be becoming for her to make advances. Rose is a foundling and bases her ideals on a book of etiquette which, with a change of baby linen, were her only possessions when she was discovered in a plated dishcover suspended to the knocker of the workhouse door.

Robin enters and would fain consult Rose on the predicament of a friend who is in love with a maid, but is too diffident to tell her. Rose similarly wishes to ask his advice as to her friend, and they "consult" accordingly in a charming duet, without, however, mending matters.

Robin Oakapple is really **Sir Ruthven Murgatroyd**, but in horror at the prospect of inheriting the title and the curse, he had fled his home and taken an assumed name. His younger brother, **Despard**, believing him to be dead, had succeeded to the title. **Old Adam** enters and informs Robin that his foster-brother **Richard** is home from sea. This news is quickly followed by the entry of Richard himself. He greets all the girls, spins them the yarn of the "Bold Mounseer," and dances a Hornpipe as an appropriate climax.

Dick and Robin exchange greetings, and Robin, on being upbraided for being sad, tells his foster-brother of his love for Rose, and of the shyness that prevents him from declaring it. Richard consults "the dictates of his heart," and his heart tells him to speak up for his friend. Robin is overjoyed and sings a song, the burden of which is that, "If you wish in the world to advance . . . you must stir it and stamp it, and blow your own trumpet."

Dick goes off on his self-imposed mission, but no sooner does he see Rose than his heart "dictates" once again, and says: "This is the very lass for you, Dick." So he forgets Robin, and makes love, very successfully, on his own account.

Robin enters with the Bridesmaids, and is astounded at the unexpected turn events have taken. Still, he has sworn to stand up for Dick through thick and thin. Therefore, while pretending to agree, he "gets his own back" by making many disquieting insinuations regarding the less

respectable aspects of a sailor's life. This clever move turns the tables on Richard, and Rose forsakes him for Robin.

A new character is introduced - **Mad Margaret** - whose wits have been crazed by the cruel treatment of **Sir Despard Murgatroyd** - the "Bad Baronet." She is actually trying to find **Rose Maybud**, of whom she is jealous, having heard that **Sir Despard** intends to carry her off as one of his daily "crimes." Rose tells her, however, that she need not fear, as she (**Rose**) is pledged to another.

Despard Murgatroyd and his following of "Bucks" and "Blades" now appear. They are welcomed by the Bridesmaids, who are tired of the city swains, and are delighted with the swaggering newcomers.

Despard bewails his lot, as one who, being really thoroughly good, is condemned to be thoroughly bad. He tries to balance his account of evil and good by getting his crime over the first thing in the morning, and then doing good for the rest of the day. For example, in the morning he steals a child, and then builds an orphan asylum.

Richard enters, and to pay off his score against **Robin**, he reveals his secret to **Despard**, who is overjoyed to learn that he is not the real heir, but that his elder brother is still living.

They determine to act without delay, for **Rose** and **Robin**, with the Bridesmaids, have entered for the wedding ceremony. A lovely madrigal is sung, followed by a gavotte, and the procession is about to start for the church, when **Despard** enters and challenges **Robin**, claiming him as his elder brother **Sir Ruthven Murgatroyd**, rightful heir to the baronetcy of **Ruddigore**. He cannot deny the fact, and **Rose**, in spite of **Richard's** blandishments, forsakes him, and offers herself to **Despard**. This offer is refused, for **Despard**, once again virtuous, keeps his vow to **Margaret**. **Rose** returns to **Richard** and leaves **Robin**, now the "Bad Baronet".

Act II

The Picture Gallery in Ruddigore Castle

The scene changes to the picture gallery in **Ruddigore Castle**. Round the walls are full length portraits of the baronets of **Ruddigore** from the times of **James I** - the first being that of **Sir Rupert**, alluded to in the legend: the last, that of the latest deceased baronet, **Sir Roderic**.

Sir Ruthven and **Adam** enter melodramatically. **Adam** is filling the part of steward to such a wicked man. They hate the life, but there is no help for it, and they are trying to think of new crimes to commit. **Adam** suggests that as **Richard** has come to the castle with **Rose Maybud** to ask for **Sir Ruthven's** consent to their marriage, a really excellent crime would be to "poison their beer!" This is too much for **Sir Ruthven**, who has not yet reached the requisite state of "badness."

Rose and **Richard** enter happily, and **Sir Ruthven**, thinking he has her in his power, threatens to immerse her in a dungeon and calls for assistance. He is foiled by **Richard**, who produces a small Union Jack, which even a "Bad Baronet" cannot defy. **Rose** pleads with **Sir Ruthven**, who yields to her entreaties, gives his consent, and allows them to leave unmolested.

The scene darkens, and when it becomes lighter, the pictures are seen to have become animated. A soft chorus of men's voices is heard, and the ghosts of the ancestors step from their frames and march round, the last to descend being **Sir Roderic**.

They reproach Sir Ruthven for having failed to fulfill the curse, and Sir Roderic sings an eerie song, "The Ghosts' Highnoon." Sir Ruthven realizes who they are, and makes many weak excuses. For instance he committed no crime on Monday because it was a bank holiday. On Tuesday he made a false income tax return, on Wednesday he forged his own will, and so on. These do not satisfy the ghosts, who after giving him a taste of the torture which will follow if he fails to commit some real crimes, allow him one more chance, and command him to carry off a lady at once.

Sir Ruthven yields, and the ghosts, having made him pardon them ("for having agonized him so"), return to their frames. The low, soft chorus is heard again and the gallery assumes its normal aspect.

Sir Ruthven bids Adam go at once to the city and carry off a maiden. Despard and Margaret now appear. They run a national school, and Margaret is a district visitor. They have come to urge Sir Ruthven to abandon his wild courses. Despard points out that, although Sir Ruthven has only been a bad baronet for a week, he is responsible, in the eyes of the law, for all the crimes committed by him, Despard, during the past ten years. This so appalls Sir Ruthven that he determines to reform and take the consequences.

Meanwhile Adam has returned, bringing with him Dame Hannah, who seizes the sword and makes for Sir Ruthven. He, in an agony of terror, invokes the aid of his uncle, Sir Roderic, who once again steps from his picture. He and Hannah, who, it will be remembered were lovers before his death, ten years before, recognize each other. Sir Ruthven is ordered by his uncle to leave them together, Hannah sings of her old love for him, but at this moment, Sir Ruthven rushes in excitedly, followed by all the other characters and the chorus of Bridesmaids. An idea has occurred to him. Since a Baronet of Ruddigore can only die through refusing to commit a daily crime, the refusal is tantamount to suicide. But suicide being itself a crime, Sir Roderic ought never to have died. This is all very satisfactory; Rose returns to her first love, Sir Ruthven, and Richard has to take Zorah, the chief bridesmaid, and the opera ends with a joyful chorus.

Ruddigore

Act I

Carnaby Street, London
1960s

Act II

The Picture Gallery in Ruddigore Castle

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.

Strobe lights will be used during the performance.

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Musical Numbers

Act I

Overture

1. *Fair is Rose* (Opening Chorus and Solo).....Bridesmaids and Zorah
2. *Sir Rupert Murgatroyd* (Solo and Chorus).....Hannah and Chorus
3. *If somebody there chanced to be* (Solo).....Rose
4. *I know a youth* (Duet).....Robin and Rose
5. *From the briny sea* (Chorus and Solo).....Bridesmaids and Richard
6. *Hornpipe* (Dance).....Ensemble
7. *My boy, you may take it from me* (Solo).....Robin
8. *The battle's roar is over* (Duet).....Richard and Rose
9. *If well his suit has sped* (Chorus).....Bridesmaids
10. *In sailing o'er life's ocean wide* (Trio).....Rose, Richard and Robin
11. *Cheerily carols the lark* (Recitative and Aria).....Margaret
12. *Welcome, Gentry* (Chorus).....Bridesmaids and Men's Chorus
13. *Oh, why am I moody and sad?* (Solo and Chorus).....Sir Despard and Chorus
14. *You understand?* (Duet).....Richard and Sir Despard
15. *Hail the bride* (Finale of Act I).....Ensemble

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

Act II

16. *I once was a meek* (Duet).....Robin and Adam
17. *Happily coupled are we* (Duet and Chorus).....Richard, Rose and Bridesmaids
18. *In bygone days* (Ballad).....Rose, Bridesmaids, Robin and Richard
19. *Painted emblems of a race* (Chorus and Solo).....Ancestors, Robin and Sir Roderic
20. *When the night wind howls* (Solo and Chorus).....Sir Roderic and Ancestors
21. *He Yields!* (Chorus).....Ancestors
22. *Away, Remorse!* (Recitative and Solo).....Robin
23. *I once was a very abandoned person* (Duet).....Despard and Margaret
24. *My eyes are fully open* (Trio).....Robin, Despard and Margaret
25. *There grew a little flower* (Ballad).....Hannah with Sir Roderic
26. *Oh, happy the lily* (Finale).....Ensemble

Mortals

Sir Ruthven Murgatroyd (disguised as Robin Oakapple).....	Dan Weinstein
Richard Dauntless (his foster-brother, a Man-o'-war's-man).....	Ethan Bremner
Sir Despard Murgatroyd (a Wicked Baronet of Ruddigore).....	Vincent Rideout
Old Adam Goodheart (Robin's Faithful Servant).....	John Kruse
Rose Maybud.....	Julia Foster
Mad Margaret.....	Melissa Brooks-Greene
Dame Hannah Trusty (Rose's Aunt).....	Deborah Holbrook
Zorah (Professional Bridesmaid).....	Emerald Jean Wahoske
Ruth (Professional Bridesmaid).....	Rachel Bishop

Ghosts

Sir Roderic Murgatroyd (the Twenty-first Baronet).....	Scott Johnson
Sir Rupert (the First), Sir Jasper (the Third), Sir Lionel (the Sixth), Sir Conrad (the Twelfth), Sir Desmond (the Sixteenth), Sir Gilbert (the Eighteenth), Sir Mervyn (the Twentieth).....	Men's Chorus

Chorus of Professional Bridesmaids, Bucks & Blades and Ancestors:

Jessica Bartz	Eddie Marion
Charles Bellinger	Sarah Meddaugh
Sean Bode Mary	J. Nistri
Fiona Cahill	Catherine Neumann
Anna Farkas	Ilona Pinzke
Caryl Farkas	Kaya Rosenthal
Michael Gorman	Julie Schmoldt
Dianne Graham	Dan Smith
Marian Herzog	Marshall Smith
Bill Hoyt	Denise Spahn
Mara Hoyt	Kendra Sundal
Scott D. Hurlbert	Michael Ward
Jenni Macheel	

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The Orchestra

Violin I	Yvonne Davila Nori Kalman Heidi Kenney Emily Lewis Jon Vriesacker (absent 7/16)
Violin II	Karen Anderson Erin Bulleit Ally Kenison
Viola	Emily Hill Kelly Nelson
Cello	Maggie Darby Phila Poff
Bass	August Jirovec
Oboe	Holly Bobula
Bassoon	Carol Rosing
Flute I	Betty Bielefeld
Flute II	April Hulsey
Clarinet I	Robert Taylor
Clarinet II	Macy Shubak
Trumpet I	Chris Forbes
Trumpet II	Mike Gcurts
French Horn I	Brad Sinner
French Horn II	Kia Karlen
Trombone I	Steven Ash
Trombone II	John Statz
Percussion	Geoff Brady

Notes from the Stage Director

First produced in 1887, *Ruddigore* was Gilbert and Sullivan's eighth operetta, and would have been a greater popular success if *Mikado* hadn't been their seventh. Even though *Ruddigore* exists in the *Mikado*'s shadow, I think you'll find that *Ruddigore* has as much joy and beautiful musical moments as its older sibling.

When I began my research on *Ruddigore*, I spent a lot of time thinking about Robin and the Ruddigore Curse. Here we have our young protagonist who is trying to enjoy a life of freedom, but is continuously haunted by the ghosts of his ancestors who force him back into the family curse. I ran across several pictures of London in the 1960s and was struck by the incredible contrast of the bright colors and youth that existed in this city full of several-hundred-year-old buildings. It seemed to me that this was the perfect place for Robin. After all, how many youths were trying to flee the establishment by going to the city where a new and contrasting culture was growing? And I am sure that many of these same youths had the same problem as Robin, as they existed in two worlds at the same time.

Our set designer, Jason Whittle, found several pictures of the Carnaby Street shopping district in London which perfectly embodied that contrast. When the curtain opens on Act One, you will be looking at a set that is not so much an imitation as a reproduction of photos taken of Carnaby Street in the late 1960s.

In spite of its 20th century setting, we have left most of the dialogue unchanged, for a couple of reasons. First, Gilbert knew what he was doing, and I trust him. Second, it furthers that contrast between the old and the new. There is a lot of that contrast in this production including the mix of traditional and 60s dances.

I have enjoyed working on this production more than any other in my short history in the theatre. The Madison Savoyards are a terrific group to work with and it has truly been my pleasure bringing this story to the stage.

- Brian R. Bizzell

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Notes from the Music Director

This is the second opera by Arthur Sullivan that I have conducted, and, both times, I have been amazed how the music Sullivan writes is effective on so many levels. First, its simplicity and light character is a perfect compliment to the zany librettos of his famous sidekick Gilbert. It is amazingly balanced so that the audience can always focus on the voice and more importantly the text. Finally, there are many moments of pure musical inspiration that are sprinkled throughout the opera sometimes obvious to the listener and sometimes musical jokes intended probably only for himself or for someone that has studied the music very closely.

The music of *Ruddigore* fits this description perhaps more than any of the Sullivan operas. This opera is full of the normal patter and beautiful songs found in all of the Sullivan operas. However, what makes this opera so special musically is its constant referral to serious opera of the 19th century. For example, before Mad Margaret's aria in Act I, there is a spoof on the mad scene from Donizetti's *Lucia*. To me, the essence of *Ruddigore* is that it is always alluding to the overly dramatic situations of serious opera so much so that it becomes funny. This can be heard in the heroic aria of Sir Roderic, the duet between Old Adam and Sir Ruthven at the opening of Act II, and the overly serious, but gorgeous ariettas of Rose throughout the opera.

Sullivan was always haunted by the expectations put on him by the British public and press to be the next "great" English composer and there are many moments in *Ruddigore* that show just how skilled he was as a "serious" composer. While you may not laugh out loud at the music in this opera, you may notice just how clever it is and how much it affects your mood throughout the show. Both times, I have studied Sullivan's music in great detail, I have been amazed at just how detailed it really is. I am always discovering something new and I hope that you will enjoy what a master Sullivan was at not only staying out of the way of Gilbert's text, but also adding to it. Enjoy the show!

- Michael Alexander

The Madison Savoyards presents G&S excerpts at the grand opening of the Overture Center on September 19, 1:30 p.m. on The Rotunda Stage. See <http://www.overturecenter.com/> for more information under free events.

Production Staff

Stage Director	Brian R. Bizzell
Music Director / Orchestra Conductor	Michael Alexander
Choreographer	Kathleen Conklin Erickson
Fight Choreographer	Dr. Tristan Brandhorst
Rehearsal Accompanist	Martha Carson
Production Coordinator	Scott D. Hurlbert
Production Assistant	Ilona Pinzke
Technical Director	Jeff Macheel
Scenic Designer	Jason Whittle
Costume Designer	Roberta Sprain
Lighting Designer	Dan Gallagher
Orchestra Coordinator	Robert Taylor
Stage Manager	Stephanie Wild
Assistant Stage Manager	Emily Ranney
Makeup Coordinator	Fanny Leung
Hair/Wig Designer	Fanny Leung
Properties Designer	Michael Ward
Lead Scenic Artist	Tracy Dietzel
Scenic Artists	Shannon Becker, Phoebe Hefko, Liz Rathke, Alicia Rheal
Master Electrician	John Penisten
Lightboard Operator	Isaac Scott
Publicity	The Madison Savoyards Board
Graphic Designers	Jane Ignacio & Nancy Pinzke
Program Coordinator & Layout	Scott D. Hurlbert
Ticket Coordinator	Rachel Bishop
Program Advertising Sales	Scott D. Hurlbert
Graphics/Poster/T-Shirt Liaison	Scott D. Hurlbert & Ilona Pinzke
Master Carpenter	Jeff Macheel
Set Construction Crew	Katjusa Cisar, Brigid Harmon, Laurel Stinson, Jason Whittle
Costume Crew	Shirley Whitehead, Margaret Winston, Creola Zweifel
Painting Crew	Daniel Foster, Julia Foster, Vincent Rideout, Amanda Smith, Marshall Smith
Run Crew	Douglas Amport, Katjusa Cisar, Brigid Harmon, Laurel Stinson, Jason Whittle
Backstage Crew	Juanita Gonzalez, Neil Graupner, Colin Koffel
Volunteer Coordinator	David Woldseth
House Managers	Margaret Jones & Beverly Resch
Music Hall Box Office	Traci Arts & Becki Wright
Videographers	Aaron Catalano & Mark Hopping

Artistic Profiles

Michael Alexander (Music Director / Orchestra Conductor) is the new Music Director of the Cobb Symphony Orchestra. He will also assume the Orchestra Director duties for Kennesaw State University this Fall. Prior to moving to Atlanta, Mr. Alexander served as Music Director of the Green Bay Youth Symphony Orchestras and served on the faculty at Ripon College. Last year, he completed his Doctor of Musical Arts Degree at the University of Wisconsin-Madison in orchestral conducting. While at UW, he studied with David E. Becker and served as an Assistant Conductor with the Symphony and Chamber Orchestras. Furthermore, he was an Assistant Conductor with the UW Opera and Music Director of the UW Opera Theater 2003 production of *The Mikado*. Previously, he has served on the faculties at the University of Wisconsin-Milwaukee and the University of Wisconsin-Stevens Point. Active as a guest conductor, he has conducted in Europe and Australia and has conducted various places in the United States including a subscription performance with the Central Wisconsin Symphony Orchestra in 2002. Last year, he also guest conducted the Maikop Symphony Orchestra and the Novgorod String Orchestra in Russia, and he conducted at the Catania Music Festival in Italy this past summer. In November, Mr. Alexander conducted a concert with the Bacau Philharmonic in Romania. Dedicated to music education, Michael also conducted the Orchestra at Verona Area High School for two years, served on the artistic staff of the Wisconsin Youth Symphony Orchestra, and has contributed articles to the *Teaching Music Through Performance* book series.

Brian R. Bizzell (Stage Director) is currently a third year MFA directing student in the UW-Madison Department of Theatre and Drama studying with Norma Saldivar and is very pleased to finally be joining the Madison Savoyards for this G&S adventure! His most recent experience with the joys of Gilbert and Sullivan was the memorable Kabuki-inspired *Mikado* presented by the University Theatre and University Opera in 2003, for which he was the assistant director to David Furumoto. He recently completed a MM from the School of Music where he studied with William Farlow and James Doing. While there he appeared on stage in *The Rape of Lucretia*, *Lucia di Lammermoor*, and most memorably as The Witch in *Hansel and Gretel*. With the University Opera, he served as stage director of *Riders to the Sea*, *The Impresario*, and *La Serva Padrona*. He will be directing the University Opera's fall production of Benjamin Britten's *The Turn of the Screw*.

The Madison Savoyards invites you to return to Music Hall for the University Opera production of *The Turn of the Screw* directed by Brian R. Bizzell. The other scheduled operas are Kurt Weill's *Three Penny Opera* and Samuel Barber's *Vanessa*.

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

Kathleen Conklin Erickson (Choreographer) is founder and director of Body Conscious, LLC, at PilateSpa, a private studio dedicated to Pilates and other cognitive movement technique. She completed the requirements of a dance certificate at UW-Madison in 1990 when she graduated from the UW-Law School. Besides other choreographic contributions, Conklin directed *The Mikado* for the Madison Savoyards, and most recently danced as Minerva in their *Princess Ida*. Other directorial work includes making the horses dance in First Banana Productions' eclectic rendition of *Equus*. She is most grateful to her new husband, John Erickson, for his remarkable, patient, and unconditional support in life, business, and the pursuit of mid-life identities.

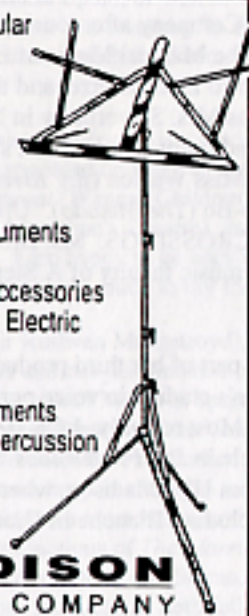
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Cast Profiles

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

Ethan Bremner (Richard Dauntless) has just completed his first semester of his masters degree in voice at UW Madison in the voice studio of James Doing. Since moving to Madison last year he has performed in the UW Opera productions of *Falstaff* as Dr. Caius and *The Secret Garden* as the Fakir. Ethan also performed as Luiz in last summer's Savoyards production of *The Gondoliers*. He received his bachelors degree from Bard College in upstate NY where he performed as Tamino in Mozart's *The Magic Flute*, Jack Madden in Scott Gendel's *A Song That's True*, and the Sailor in Purcell's *Dido and Aeneas* as well as several performances with the American Symphony Orchestra. He is currently heard weekly in the quartet of Christ Presbyterian Church.

Melissa Brooks-Greene (Mad Margaret), mezzo-soprano, studied voice at the Indiana University School of Music and The University of Tennessee at Knoxville before moving to Madison with her husband, tubist Sean Greene. Ms. Brooks-Greene spent three seasons with the Knoxville Opera Company after touring with the Indiana University Singing Hoosiers and recording "The Magical Music of Disney" CD & "Cincinnati Pops Holiday" for PBS with maestro Erich Kunzel and the Cincinnati Pops Orchestra. She was most recently seen as Mrs. Sowerberry in Madison Theatre Guild's production of *Oliver!* and as Nimue and Lady Ann in CTM's *Camelot*. Favorite roles include Mary Jane Wilkes and Miss Watson (*Big River*), Grace Farrell (*Annie*), Betty Parris (*The Crucible*) and Peep-Bo (*The Mikado*). Upcoming engagements include Stars in the Snow with CROSSINGS. Ms. Brooks-Greene maintains a private voice studio and is on the music faculty of A Step Above Dance & Music Academy in Monona.

Julia Foster (Rose Maybud) is happy to be a part of her third production with Madison Savoyards. She is currently a master's student in voice performance at the Eastman School of Music in Rochester, NY. Most recently, Julia sang the role of Luisa in *The Fantasticks* at Eastman, and Adele in *Die Fledermaus* with Opera in the Ozarks. Julia holds a Bachelor's of Music from UW-Madison, where she sang a variety of roles with the University Opera, including Blanche in *Dialogues of the Carmelites*.

Deborah Holbrook (Dame Hannah Trusty) first appeared with the Madison Savoyards as Buttercup in *HMS Pinafore* in 1994 and then as Dame Carruthers in *Yeomen of The Guard* the following year. In the meantime, she has played M'Lynne in *Steel Magnolias*, the Countess in *You Can't Take It With You*, and (her favorite role) Lady Bracknell in *The Importance of Being Earnest*. She holds a master's in vocal performance and is a director of communications for the Wisconsin Association of Independent Colleges and Universities.

Scott Johnson (Sir Roderic Murgatroyd) is in his first production with the Madison Savoyards. Former productions include *Amahl and the Night Visitors*, *Così fan Tutte*, and the role of Dr. Malatesta from *Don Pasquale*. Currently, Scott is studying voice with Gary Glaze at the University of Southern California.

John Kruse (Old Adam Goodheart) has now taken roles in each of Gilbert and Sullivan's 13 operettas. He has appeared as the Grand Inquisitor, the Mikado, King Paramount, Private Willis, Sergeant Meryll, and the Prince of Monte Carlo, among other roles. For CTM he has performed the roles of Tevye, Aslan, and the Spirit of Christmas Present. He has also been Balthazar in *Amahl and the Night Visitors* and James Jarvis in *Lost in the Stars*. John serves on the Madison Savoyards Board, is president of the Opera Props Board, and is married to Ginny Moore Kruse.

Vincent Rideout (Sir Despard Murgatroyd) first appeared with the Savoyards in *Ruddigore*, here in Music Hall, as a choruser, 31 years ago! "I am so happy to be here again, in the "new" Music Hall, performing an old friend." Vincent has performed with the Madison Theatre Guild, most recently as George in *La Cage Aux Folles*, MATC Truax, and the Madison Opera, as well as the Florentine Opera in Milwaukee, and the Lyric Opera in Chicago. He wonders "Is there some sort of commendation for making this full-circle appearance with the Savoyards?" Getting to play Sir Despard in the 1960s is reward enough.

Emerald Jean Wahoske (Zorah) is a graduate student in Vocal Performance at UW Madison. She has appeared on stage as the Narrator in *Joseph And The Amazing Technicolor Dreamcoat* (Wausau Children's Theater), Rosi in *Cabaret*, Marjo in *A Piece Of My Heart* (UW-Marathon's Theatre), and Celeste #2/Betty in Sunday In The Park With George (Strollers). I am happy to be back performing in this group again. It has been a fun summer. Thank you so much to my friends and family for your never-ending support.

Dan Weinstein (Sir Ruthven Murgatroyd), baritone, is a native Midwesterner hailing from Peoria, Illinois and has just finished his first year at the University of Wisconsin. He's pursuing a Master's of Music in opera performance studying under Jim Doing, and is a TA for Elementary and Intermediate Voice lessons. He is a graduate of the University of Iowa School of Music where he studied under Dr. John Muriello. During his time at the University of Iowa he gave multiple solo recitals including Schumann's Dichterliebe, was privileged to sing in a masterclass with Frederica Von Stade. He also had lead roles in the University productions of *The Marriage of Figaro* as Antonio, *The Gondoliers* as Giuseppe, and *Così fan tutte* as Guglielmo. Since coming to the University of Wisconsin he has been in scenes productions both fall and spring semesters, and performed the role of Guglielmo in *Così fan tutte*. Look for him in the spring production of Samuel Barber's *Vanessa* as The Doctor.

Members of the Chorus

Jessica Bartz is very excited about doing *Ruddigore*, her second show with the Madison Savoyards. Being a theater major at UW Madison, *Ruddigore* has been a wonderful experience for her. She knows you will enjoy the show.

Charles Bellinger is appearing in his first Savoyards performance. He attends MATC-Truax for general studies.

Sean Bode is appearing in his fifth G&S production. He has also performed for R&R Theater and CTM. Sean thanks his wife, Patricia, and his two children, Marissa and Tristan, for their patience and support.

Fiona Cahill saw her first Savoyards show as a discerning 5-year-old. She is now in eighth grade at Hamilton Middle School. Previous stage credits include *Mary Lennox* in *The Secret Garden* with UW Theatre/UW Opera and *The Gondoliers* with the Savoyards last year.

Anna Farkas has loved G&S since infancy and performed with Savoyards for the first time at age five. She is delighted to be back for her fourth production with the company. She is homeschooled.

Caryl Emra Farkas is making her second appearance with Savoyards, having gotten her start as a Gondolier last summer. She is Vice-President (Lord High Everything Else) of the Savoyards Board.

Michael Gorman is in his third performance with the Madison Savoyards. Mike notes, "It is possible to be both a G&S fan and an electrical engineer."

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

Marian Herzog is entering sixth grade at O'Keeffe Middle School. She has acted in several other musicals and plays. She really likes G&S and has seen numerous G&S operettas. This is her first appearance with the Savoyards.

Bill Hoyt is a faculty member in the Department of Counseling Psychology at UW-Madison. A long-time fan of G&S, he is happy to be making his debut this summer with the Savoyards.



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Mara Hoyt is a 3rd grader at Randall School. She appeared as a sheperdess in the First United Methodist Church production of *Amahl and the Night Visitors* in December. This is her first performance with the Savoyards.

Scott D. Hurlbert has appeared on stage since 1993. He is Production Coordinator for *Ruddigore* and a member of the Savoyards Board.

Jenni Macheel is in her fourth production with the Savoyards. She has previously been in *HMS Pinafore*, *Iolanthe*, and *The Gondoliers*. She is delighted to always be in the chorus. Jenni would like to thank her husband Jeff for his continuous support throughout the years.

Eddie Marlon is making his Savoyards debut. Last year he played Ambrogio in the Madison Opera's production of *Il Barbiere di Siviglia*. Other recent productions include Madison Theatre Guild's *Oliver!* (Mr. Brownlow) and CTM's *Big River* (Pap and King), *A Christmas Carol* (Cratchit) and *Fiddler on the Roof* (Mordcha). Eddie thanks his family for their support; and Brian and Michael for this marvelous opportunity.

Sarah Meddaugh is a newbie to the Savoyards scene and has come to enjoy working with this company a lot. She has been involved in theater for as long as she can clearly remember and hopes to enjoy it until the day she dies.

Mary J. Nastri is thrilled to be singing in *Ruddigore*. She is new to Madison and hails from Brooklyn, New York, sang at open mics at Cleopatra's Needle in Manhattan, member of the Jazz Ensemble at Hunter College, CUN-New York.

Catherine Neumann is active in Madison area theater and choruses. This is her 9th production with The Savoyards. She works at American Family Insurance.

Hona Pinzke has been a Savoyard since 1994 and currently serves as treasurer of the Board as well as Production Assistant. She has also performed with many area theater companies over the past 13 years.

Kaya Rosenthal has performed with CTM Madison Family Theater in several shows and loves to sing. This is her first show with the Madison Savoyards. She will be a fifth grader at Marquette Elementary.

Julie Schmoldt is a 1997 graduate of Jefferson High School and was active both in choir and theatre. She was a volunteer with the UW's Wisconsin Union Directorate and was music and entertainment representative for three years. Julie currently works for Lutheran Social Services as a vocational specialist and dreams of one day operating her own group home.

Dan Smith is completing his eleventh year as a Savoyard. He began as the percussionist in the pit in 1994 and caught choral fever about five years ago. He thanks the company for many wonderful experiences.

Marshall Smith is here for his 6th year at Savoyards along with his father. He will be continuing his Criminal Justice education at UW-Platteville this fall.

Denise Spahn is a technical writer for a local software company and is in her first Savoyards production.

Kendra Sundal will be attending Interlochen Arts Academy for her senior year in the fall. She is very excited to be in her first Savoyards' show.

Michael Ward previously appeared with the Savoyards as Antonio in *The Gondoliers* and Counsel in *Trial by Jury*. He is also Properties Designer for *Ruddigore*.

Production Staff Profiles

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

Shannon Becker (Scenic Artist), a native Madisonian, is pleased to be painting her second show for Savoyards. Shannon is a self-taught artist and has been a scenic artist for CTM and the Rep. 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.

Martha Carson (Rehearsal Accompanist) is proud to work with The Savoyards for the first time. She moved to Wisconsin from Kentucky to pursue a Master of Music in Collaborative Piano degree from UW-Madison.

Tracy Doreen Dietzel (Lead Scenic Artist), a swingin' visual and performing artist, has three fine-art degrees BFA (Painting), MA (Book Arts) and MFA (Interdisciplinary Arts). Tracy returns to paint her ninth production for The Madison Savoyards. She digs working with this fab painting and tech crew. Tracy teaches real cool design and drawing courses at Edgewood College, and she hosts the groovy weekly radio program "WorldBook of Records" for WORT. She was recently elected chair of the board for the Wisconsin Center for Book and Paper Arts. Crazy Baby, yeah!

Dan Gallagher (Lighting Designer) hails from Virginia and is a recent MFA graduate in Lighting Design. His recent designs include *The Secret Garden*, and *The Memorandum*. He is currently working on *The Last Night of Ballyhoo* and *Makin' Mambo* for the University Theatre. Dan has also designed for the University Opera, The Philadelphia Fringe Festival, Mary Washington College, and the Forestburgh Playhouse (NY), as well as assistant designing at the Madison Rep, Milwaukee Rep, and Skylight Opera. Dan won the 2003 Kennedy Center national award for best lighting design in the American College Theatre Festival and recently took home the 2004 ACTF regional award for best design. He is excited about his first project with the Madison Savoyards.

Phoebe Hefko (Scenic Artist), Since completing her Bachelor's Degree in Art at the UW - Madison, Phoebe has helped to create dozens of sets for the Madison theater community. Currently pursuing a Masters in Social Work, she has enjoyed this opportunity to take a summer study break and join in the fun with *Ruddigore*.

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

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 fifth year.

Jeff Macheel (Technical Director) returns for his ninth season for the Madison Savoyards. A graduate of UW-Madison's Theater Program, he has been doing freelance theater work in Madison for the last eleven years. He is currently ATD and in-house lighting designer for the Wisconsin Union Theater. Jeff always promotes the use of ETC lighting products (the best in the world and based right over there in Middleton). He encourages people to check out the music of local bands Stochastic Theory and Null Device. Jeff would also like to thank his wife Jenni for being supportive, putting up with his odd hours of work, and for being a part of the Savoyards. (That way we get to see each other once in a while!) Also a big thank you to the crew who help build and run the show: Brigid, Doug, Jason, Kat, and Laurel. I can't do this without you guys.

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 wife for her understanding and patience when he abandons her for weeks at a time to work on shows in addition to his real job.

Iiona Pinzke (Production Assistant) has been with The Madison Savoyards since 1994 when a friend encouraged her to audition for *HMS Pinafore*. She debuted as Cousin Hebe and continues to participate in a variety of capacities. She sends sincere thanks to all involved for their investment in this production. Their involvement and the support of our audiences and donors keeps the magic alive for future Savoyards.

Emily Ranney (Assistant Stage Manager) is looking forward to her third show with the Savoyards, having *ASMed Trial by Jury/Roses Red* (2002) and *The Gondoliers* (2003). She has worked backstage for many productions with West High School's Drama Club, most recently as props co-crew head and has served as production manager for Millennium Theater's last two Fantasy Cabaret shows. She will be a freshman at Grinnell College this fall, and hopes to keep up with theater as she continues her schoolwork. Many thanks to Scott and Iiona, to my fearless sidekick Juanita, and to the many cast and crew members who have made my three years with Savoyards especially fun.

Liz Rathke (Scenic Artist) is an illustrator, comic book artist, storyboard artist for animated TV shows, and a mom. This is Liz's seventh season with Savoyards. Far out, baby. Oh, Behave!

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. She enjoys working in the historic Music Hall theater very much. Her introduction to Gilbert & Sullivan has been with the Madison Savoyards though her association with cast and board members. It is always a rewarding time.

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.

Isaac Scott (Lightboard Operator) is a student at Hamilton Middle School. He performed with the Quincy Community Theater Summer program in Quincy, Illinois. He ushered for the Madison Family Theater the past two years. Isaac thoroughly enjoyed performing with the Young Shakespeare Players in the spring 2004 workshop production of *Dying is Easy, Comedy is Hard*. He is excited about working with Madison Savoyards this summer on the tech crew to expand his theater experience.

Roberta Sprain (Costume Designer) studied dress design as a Related Arts major under Miss Juiere at UW-Madison. Her extended career in the design field includes re-design of wedding dresses for Vera's and costuming for Madison Opera productions. Her other artistic endeavors include singing with the Madison Symphony Choir for 30 years where she serves as a section leader. She is excited to be working on costumes for Savoyards, which she has done for the past nine years.

Robert Taylor (Orchestra Coordinator) has played principal clarinet with the Savoyards for ten 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, Madison Symphony and various First Unitarian Society concerts. He has a master's degree from Michigan State University and a bachelor's degree from the University of Wyoming.

Michael Ward (Properties Designer) is kicking off his first production project with the Savoyards. He has provided production support to over ten shows with the University of Michigan G&S Society serving as Properties Designer, Stage Manager, and Scenic Designer. He thanks Steven Lovely for help with this project.

Stephanie Wild (Stage Manager) is thrilled to be stage managing her third show for the Savoyards, after having previously worked on *The Grand Duke* and *A Gilbert and Sullivan Christmas Carol* in 1997. By occupation, she is a stagehand and has been a member of the stagehand's union, I.A.T.S.E. Local 251 since 2000. She would like to thank Luke, Justina, and "the Brians" for their encouragement, wisdom and friendship.

Jason M. Whittle (Scenic Designer, Carpenter), *Ruddigore* marks Jason's debut designing for the Madison Savoyards. He is currently a student at UW-Madison, studying Scenic Design in the Theatre Department. Earlier this spring, he designed the University Theatre for Youth touring production of *Wondrous Tales of Old Japan*. In addition to his design work, he has worked in a number of other capacities with various theatre companies in Madison. A great big thank you goes to the entire production staff and crew of *Ruddigore* as well as to my family and friends. Hope you enjoy our interpretation of *Ruddigore*.

David Woldseth (Volunteer Coordinator) has found volunteers for more Savoyards productions than he can recall. Offstage credits include directing *Executions* for Mazomanie R&R, assistant directing *Crazy for You* for VACT, and serving on the VACT Board. 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*. His favorite volunteer from last summer is not returning-- rest in peace, Dad.

Rebecca Wright (Box Office Staff) has been a member of the Madison Savoyards for nearly 20 years and has had the great pleasure of performing on stage with the Savoyards in every G&S show except *The Mikado* and *Gondoliers*. Becki is a past board member, having served as secretary. She has also assisted, at various times, with costumes, make-up and concessions and is now delighted to take your money in the ticket office.

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

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It's such fun to be involved with a group that belongs to you. And you and you.

Gilbert and Sullivan play in Madison every summer because you want to see and hear their light operas, year after year. You have kept G&S and the Madison Savoyards alive. You're sitting out there because you think it's fun. You've been generous with your gifts. You've told your friends about G&S. You've planned ahead to be here. You've even sung or played in a Savoyards' performance. You, all 2000 of you who are watching or working backstage, make this miracle come alive every summer.

What you're doing in this hall, tonight, is half the story. The other half goes on all year long because you and your friends, your businesses and organizations give richly so we can have such light-hearted fun together, today. Please turn to the folks around you and thank them.

I feel just as you do about G&S. Like you, I want our community to come together to enjoy the fun and to show their talents next year and the next and the next. Like you, I stay committed for 11 months, so in July, another favorite G&S will spring to life on stage with songs, patter and stories. So I'm proud of what you've created here, together. Thank you, all of you!

You will stick with us, won't you, through the next 11 months? So the *Pirates of Penzance* can burst on stage in 2005? See you then.

- **Helen Baldwin**

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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*
1998 *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*
2004 *Ruddigore*

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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

- what took place, I ween, shook his composure boasted - believe
- and thus with sinning clayed - fed up; usually with something sweet (but not here)
- I shipped... in a revenue sloop - I sailed ... in a medium-sized customs patrol boat
- she proved to be a frigate and she up with her ports, and fires with a thirty-two - the well-armed fighting ship opened her gun-ports (shutters) & fired a 32-lb. cannon shot
- which paralyzed the Parle-voe ... only a darned Mounseer ... Froggee answers with a shout ... to fight a French fal-lal - slang terms for Frenchman, or in this case a French ship; Fal-lal suggests foppery.
- she is sartin for to strike - certain to strike her colors, i.e. lower her flag in surrender
- we up with our helm and we scuds before the breeze - turned, to sail with the wind
- belay ... 'Vast heavin' - stop ... Stop sighing
- and a Barrowknight to boot, if all had their rights - slang for Baronet
- A Crichton of early romance - James Crichton (1560-1583) brilliant Scottish adventurer
- stir it and stump it - boast, as in making stump speeches (campaign speeches)
- From Ovid and Horace to Swinburne and Morris - Ovid and Horace are famous classical Roman poets; Swinburne a Victorian aesthetic poet; William Morris was a poet as well as a designer of wallpaper and household furnishings, of the Pre-Raphaelite school.
- Is it meet that a stranger should so express himself? - proper
- ...be permitted to salute the flag I'm a-goin' to sail under? - salute also means kiss
- a better hand at turning-in a dead-eye don't walk a deck - applying tension to kind of crude block-and-tackle apparatus for tightening the shrouds of a mast
- Hearts often tack - change directions
- Cheerily carols the lark over the cot - cottage
- Cytherean posies - lovers' bouquets (the island of Cythera is associated with Aphrodite)
- With flattery sated, high-flown and inflated - filled to capacity
- from charms intramural to prettiness rural - literally, between (city) walls
- the sudden transition is simply Elysian - the heaven-like part of the Greek underworld

- Come Amaryllis, come Chloe and Phyllis - poetic names for rustic Arcadian maidens
- ... stone from a strong catapult (a trice) - rope-and-pulley arrangement (for a catapult?)
- ought you to stand off-and-on - nautical for tack in and out along a shore; hence; to dither
- His rightful title I have long enjoyed - in the sense of "had the use of"
- but when completely rated Bad Baronet am I - established
- When I'm a bad Bart I will tell taradiddles - short for Baronet; taradiddles are fibs
- adieu with good grace to my morals sententious - expressed as maxims or clichés

Act II

- without the elision - without skipping anything (e.g. his first name), and pronounced fully
- Valley-de-sham - valet-de-chambre, or personal servant (gentleman's gentleman)
- When the night-wind howls in the chimney cowls - hooded chimney tops
- when the footpads quail - robber of highwayman (to quail is to recoil in fear)
- away they go with a mop and a mow - gestures and grimaces
- with his ladve-toast - lady to whom toasts are drunk
- With a kiss, perhaps, on her lantern chaps - long thin jaws, looking hollow-checked
- On Thursday I shot a fox - Fox-hunting country gentlemen protected foxes assiduously so their sport would be better, shooting one was considered outrageous
- suffering much from spleen and vapours - melancholy and nervous weakness
- Now I'm a dab at penny readings - an expert at a wholesome kind of "improving" entertainment with music, recitations, and readings
- In fact we rule a National School - church-connected school for the poor
- a gentle district visitor - church worker who helps clergymen in pastoral visits
- Eschew melodrama - abstain from
- give them tea and barley-water - thin barley broth used medicinally
- Stoughton - a prosaic town southeast of Madison (on the rail line to Chicago)
- pure and blameless ratepayer - taxpayer
- When the tempest 'gan to lower - (rhymes with sour) threaten
- help him... like the mousie in the fable - a mouse helped a lion in one of Aesop's Fables

WORT 89.9 FM

PROGRAM SCHEDULE

Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
6 OTHER VOICES JESSICA COURTNEY JOHANNA NEVOLA LAURA DYER Women in world classical	6 PROMENADE SCOTT HERBICE Classical variety	6 A MUSICAL OFFERING EMILY FOSBURY Piano, symphonic & choral	6 VARIATIONS ON A THEME JIM SORRELL Late 19th & 20th Century	6 FANTASIA PERRY ALLABE Classical on a theme	6 CRAZEOLGY LOS MADRUGADORES VICTOR ABELLANO Música y composición en español	6 CHAMBER NOTES DAVID HERRICK Classical on a week night
7 WORLDBOOK OF RECORDS TRACY DORRIN BEVERLY STANLEY Folk from the world over	7 PASTURES OF PLENTY JILL FINNICE Traditional American folk	7 BACK TO THE COUNTRY BILL MALONE JEFF HICKETY Country music on a theme	7 DIASPORA TERRY O' Folk & international	7 MUD ACRES CHRIS POWERS Folksong & acoustic	7 THE DUSTIES STORM LADY P 60s & 70s R&B	7 MUSICA ANTIQUA STEPHANIE BAKIN CHANDI WOODSON JOHN BARBER Medieval & Renaissance
8 ALL AROUND JAZZ ALEX WILSON-WHITE Mid-range jazz	8 THE BIG BEAT MICHAEL KEMAL Hard hip	8 JOURNEYS INTO JAZZ GARY ALDERMAN Jazzing mainstream jazz	8 JAZZ SOUNDS TERRY REPUBLIC Folks, adventures jazz	8 HOOTENANNY DAVE ZENO New releases & local music	8 ENTERTAINMENT SONA PERALTA Vintage jazz and swing	8 HER INFINITE VARIETY SUE GOLDMAN Women's music
9 ACCESS HOUR SOMETHING WONDERFUL RYAN PARRIS Industrial, techno, electronic	9 THE ORIGINAL WILSON BROTHERS JIM & TED WILSON New release rock	9 GUILTY PLEASURES COURTNEY Very great	9 PSYCHOACOUSTICS REV. VILHELM AND CREW New & vintage music	9 FRIDAY ON MY MIND BETH, HARRY RAG, LARK, SCOTT LAMONT, JENI & DANIEL New & vintage rock	9 I LIKE IT LIKE THAT BOBBY JOHN McDONALD New & vintage blues	9 BETTER LIVING THROUGH SHOWTUNES - BRUCE WHEELER ON THE HORIZON FORD BLACKWELL World Music
10 MOSH PIT MATT MYERS Metal	10 NERVOUS ENERGY ALEX FULTON Hard rock	10 CROSSCURRENTS Electronic mix of rock	10 MONSTER CRAWFISH ROADRALLY EXTRAVAGANZA MUSIC RESEARCH Folks, jazz, R&B, alternative	10 UNIVERSAL SOUL EXPLOSION GAVIN Mainstream	10 TROPICAL RIDDIMS - R.P. - Reggae	10 BETTER LIVING THROUGH SHOWTUNES - BRUCE WHEELER ON THE HORIZON FORD BLACKWELL World Music
11 ROLLING WITH SCISSORS LOCAL PRINCE OF DARKNESS 3 dark hours of pain	11 FORMULA SYSTEM SOUND PRESENTS BROTHER SILENCER & MR. ARROW Hip-hop	11 WHATEVER ANDY & DOUG Electronic mix of new & old ALTERNATING WITH PHIL LIVE ON THE AIR Live concerts & recorded rarities	11 SHOWROOM LUGNUTS LUCYVAH Folksong	11 CRAZEOLGY UNCLE LARRY Just recorded on this date in history	11 HER TURN HER INFINITE VARIETY SUE GOLDMAN Women's music	11 WEEKLY WORLD NOISE FOLK MUSIC ACADEMY CAM FORD STOKES Experimental & avant garde
12 IN ONE END DAVID PROFFSON JOHN ARNOLD FOLK BLUES Adventures in music	12 FREE SPEECH RADIO NEWS LABOR RADIO	12 BLUES CRUISE DAVE WATTS	12 BELOW THE RADAR 3 blues in one	12 AFTER HOURS ANASTASIA Rip & Tug	12 HER INFINITE VARIETY SUE GOLDMAN Women's music	12 IN ONE END DAVID PROFFSON JOHN ARNOLD FOLK BLUES Adventures in music
1 DEMOCRACY NOW!	1 DEMOCRACY NOW!	1 DEMOCRACY NOW!	1 DEMOCRACY NOW!	1 DEMOCRACY NOW!	1 DEMOCRACY NOW!	1 DEMOCRACY NOW!
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