

MADISON SAVOYARDS LTD. PRESENTS

# HMS PINAFORE

*or The Lass Who Loved A Sailor*

Music by **Sir Arthur Sullivan**

Book by **Sir W. S. Gilbert**



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# Rusalka,

## A Mermaid's Tale

Opera *Rusalka* by Antonín Dvořák  
Original Libretto/Stage Direction by Diane Garton Edie

Music Adapted by William Lutes  
Musical Direction by Ruben Piirainen

Opera for the Young's adaptation of *Rusalka* moves the setting from forest glen to coral reef, where Rusalka yearns to become human because she's in love with the Prince. Rusalka's father, the Sea King, warns her about people, but the mermaid goes to the Sea Witch for a magic spell. Rusalka exchanges her fish tail for legs at a price: she won't be understood by humans (except for the audience). This proves to be a challenging barrier for the Prince who, after bringing Rusalka to his castle, is pursued by a Foreign Princess (the Sea Witch in disguise). Complications abound, aided and untangled by **Creatures of the Reef**, portrayed by sixteen of your students.

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**Madison Savoyards, Ltd.**  
presents

***H.M.S. Pinafore***  
OR *The Lass That Loved A Sailor*

LYRICS BY **William S. Gilbert**

MUSIC BY **Sir Arthur Sullivan**

STAGE DIRECTOR

**AUDREY LAUREN WAX**

MUSICAL DIRECTOR

**KYLE KNOX**

CHOREOGRAPHER

**KRISTIN ROLING**

TECHNICAL DIRECTOR

**RYAN SEIFERT**

COSTUME DESIGNER

**REBECCA STANLEY**

LIGHTING DESIGNER

**BEN KRUEGER**

HAIR & MAKEUP DESIGNER

**SARA WOJTAK**

SCENIC DESIGNER

**CHRISTOPHER DUNHAM**

**2017**

*Friday, July 28 and Saturday, July 29 at 7:30pm*  
*Sunday, July 30 at 3:00pm*

*Thursday, August 3 through Saturday, August 5 at 7:30pm*  
*Sunday, August 6 at 3:00pm*

**Music Hall**

*Park Street at State Street, Madison WI*

**[www.madisonsavoyards.org](http://www.madisonsavoyards.org)**

## **CAST**

|                                        |                     |
|----------------------------------------|---------------------|
| <b>Sir Joseph Porter, K.C.B.</b> ..... | Don Dexter          |
| <b>Captain Corcoran</b> .....          | Rick Henslin        |
| <b>Ralph Rackstraw</b> .....           | Alec Brown          |
| <b>Dick Deadeye</b> .....              | Richard Schonberg   |
| <b>Bill Bobstay</b> .....              | Nicholas A. Damiano |
| <b>Bob Becket</b> .....                | Jeremiah Gile       |
| <b>Josephine</b> .....                 | Erin K. Bryan       |
| <b>Cousin Hebe</b> .....               | Kirsten Larson      |
| <b>Little Buttercup</b> .....          | Rebecca Buechel     |

## **FIRST LORD'S SISTERS, HIS COUSINS, HIS AUNTS**

Rose Beach, Olivia Boyd, Cherry Brown, Cassie Carney,  
Dana Juliana Clark, Emma Everitt, Natalie Falconer, Julia Janik,  
Deanna Martinez, Emily Melo, Vivian Washington, Sara Wojtak

## **SAILORS, MARINES, ETC.**

Glen Barrett, Matthew Beecher, Keith Christianson, Alec Moeser,  
Alexandar Quackenbush, Randy Schumann, Brian Webb,  
Bryce Woyak, Fred Younger

## **AUDIENCE ANNOUNCEMENTS**

We appreciate your willingness to turn off all cell phones,  
pagers, and audible alarms.

Photography and videography are strictly prohibited during this  
performance.

You are more than welcome to take your program with you, but  
in the interest in conserving resources we would appreciate it if  
you would leave unwanted programs in the collection boxes in  
the lobby on your way out.

## **PRODUCTION STAFF**

Production Managers.....J. Adam Shelton and Julia Melzer  
Stage Director.....Audrey Lauren Wax  
Dramaturge..... James D. Clayton  
Musical Director ..... Kyle Knox  
Orchestra Coordinator..... Robert Taylor  
Stage Manager..... Clarice Lafayette  
Assistant Stage Manager .....Phil Smith  
Lighting Designer ..... Ben Krueger  
Master Electrician ..... Tom Stone  
Light Board Operator ..... Dan Lewis  
Follow Spot Operators..... Shelly Sarauer, Christopher Hansen  
Costume Designer .....Rebecca Stanley  
Costume Assistant.....Aimee Teo Broman  
Technical Director.....Ryan Seifert  
Scenic Designer .....Chris Dunham  
Property Masters..... Julia Melzer & J. Adam Shelton  
Lead Scenic Artist..... Teresa Sarkela  
Hair & Makeup Designer.....Sara Wojtak  
Hair & Makeup Assistant..... Shelly Sarauer  
Rehearsal Accompanist..... Steve Radtke  
Choreographer..... Kristin Roling  
Graphic Design & Program Layout..... Julia Melzer

# Music

## ACT I

### Overture

|                                             |                                                        |
|---------------------------------------------|--------------------------------------------------------|
| <i>We sail the ocean blue</i> .....         | Sailors                                                |
| <i>I'm called Little Buttercup</i> .....    | Buttercup                                              |
| <i>But tell me who's the youth</i> .....    | Buttercup & Boatswain                                  |
| <i>The nightingale</i> .....                | Ralph & Sailors                                        |
| <i>A maiden fair to see</i> .....           | Ralph & Sailors                                        |
| <i>My gallant crew</i> .....                | Captain & Sailors                                      |
| <i>Sir, you are sad!</i> .....              | Buttercup & Captain Corcoran                           |
| <i>Sorry her lot</i> .....                  | Josephine                                              |
| <i>Over the bright blue sea</i> .....       | Female Relatives                                       |
| <i>Sir Joseph's barge is seen</i> .....     | Sailors & Female Relatives                             |
| <i>Now give three cheers</i> .....          | Ralph & Sailors                                        |
| <i>When I was a lad</i> .....               | Captain & Sailors                                      |
| <i>For I hold that on the seas</i> .....    | Sir Joseph, Cousin Hebe,<br>Female Relatives & Sailors |
| <i>A British tar</i> .....                  | Ralph, Boatswain, Carpenter's Mate & Sailors           |
| <i>Refrain, audacious tar</i> .....         | Josephine & Ralph                                      |
| <i>Can I survive this overbearing</i> ..... | Ensemble                                               |

## ACT II

### Entr'Acte

|                                                     |                                    |
|-----------------------------------------------------|------------------------------------|
| <i>Fair moon, to thee I sing</i> .....              | Captain Corcoran                   |
| <i>Things are seldom what they seem</i> .....       | Buttercup & Captain                |
| <i>The hours creep on apace</i> .....               | Josephine                          |
| <i>Never mind the why and wherefore</i> .....       | Josephine, Captain<br>& Sir Joseph |
| <i>Kind Captain, I've important information</i> ... | Captain & Dick Deadeye             |
| <i>Carefully on tiptoe stealing</i> .....           | Soli & Chorus                      |
| <i>Farewell, my own!</i> .....                      | Octet & Chorus                     |
| <i>A many years ago</i> .....                       | Buttercup & Chorus                 |
| <i>Oh joy, oh rapture unforeseen!</i> .....         | Ensemble                           |

## **SYNOPSIS**

### **ACT I**

After the chorus of sailors aboard the H.M.S. Pinafore introduce themselves in song, Little Buttercup comes aboard to sell provisions to the ship's company. Ralph Rackstraw enters and tells his fellow sailors of his love for the Captain's daughter, Josephine. She is supposed to marry Sir Joseph Porter, the First Lord of the Admiralty, who is due to arrive this day (along with his accompanying gaggle of sisters, cousins, and aunts). Josephine tells her father, Captain Corcoran, that she has had the misfortune to fall in love with a common sailor (Ralph, of course). However, being both dutiful and proud, she will squash her feelings and marry Sir Joseph. Even after meeting Sir Joseph and finding him pompous and boring, she still has the fortitude to spurn poor Ralph when he confesses his love. Rejected, Ralph is set on suicide, but is interrupted in the nick of time by the repentant Josephine. They plan their elopement, encouraged by Sir Joseph's relatives and the sailors - all but Dick Deadeye, who tries in vain to discourage the union.

### **ACT II**

The act opens with a worried Captain Corcoran musing on the problems of his daughter and Sir Joseph. Little Buttercup hints to him of mysterious changes to come. When Sir Joseph expresses displeasure at Josephine's coolness, the Captain suggests that she is probably holding aloof because of the difference in rank between a captain's daughter and Sir Joseph. Josephine's soliloquy, however, shows that she's debating about giving up her wealthy home to live in poverty with a lowly sailor. Sir Joseph and her father appear at this critical moment to tell her that "love levels all ranks," which she takes as encouragement about Ralph. Thanks to a warning from Dick Deadeye about the planned elopement, the Captain is ready when Ralph and Josephine begin to leave the ship. Sir Joseph, shocked by the Captain's use of the "big, big D" word, banishes him to his cabin, and sends Ralph off to the brig in chains. Buttercup steps forward with an improbable tale of babies switched in infancy, and the resulting new identities produce three happy couples united in matrimony!

## STAGE DIRECTOR



Audrey Lauren Wax is ecstatic to have been given the opportunity to direct *H.M.S. Pinafore*. This is her third show with Madison Savoyards. Audrey graduated in 2008 with an MFA in Theatre Arts from The University of Idaho. She is in her seventh year as Theatre Arts Faculty at Edgewood College. She has directed plays all over the Pacific Northwest as well as right here in Madison. Audrey recently directed the world premiere of *Woods of*

*Weaver* by Ulrike Rosser. She will soon start work on *The Rail Splitter* by Rick Cleveland this coming winter. Some of her other directing credits include: *The Gondoliers*, *Wedding Singer: The Musical*, *Much Ado About Nothing*, *Almost, Maine*, *Princess Ida*, *Fuddy Meers*, *Oleanna*, *Beauty and the Beast*, *Living out*, *The Vagina Monologues*, *The Good Body*, and *No Such Things*.

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## DIRECTOR'S NOTES

*H.M.S. Pinafore*, or *The Lass That Loved a Sailor*, was the fourth collaboration between Gilbert and Sullivan. This operetta was the mark of their first major success, despite many challenges it faced. *H.M.S. Pinafore* has continued to entertain audiences since the original debut in 1878 at the Opera Comique.

I have always been drawn to the romantically sweet storyline, regardless of any faults in the writing. It's almost embarrassing to admit but my first exposure to *H.M.S. Pinafore* was in 1993 on the animated television series, *The Simpsons*. I often find myself hiding my head in the sand after admitting that Bart Simpson asking Sideshow Bob to perform the entire operetta as his "last request," was my first experience with the score. I said to myself, "I need to remember this show," and remember it I did! I rented a VHS tape from the library and realized the magnificence of this operetta.

Since 1993, *H.M.S. Pinafore* has been an integral part of my life. Through lectures and teachings in script analysis, theatre history and introduction to theatre classes, I have continued to keep the magic of Gilbert and Sullivan alive. I was absolutely thrilled when Madison Savoyards asked me to return to direct for a third time. I previously had directed *Princess Ida* and *The Gondoliers*, but being asked to direct *H.M.S. Pinafore* felt incredible, it meant I was crossing off another bucket list production.

Returning to the Madison Savoyards family has felt incredible, especially since over half of the production team from *The Gondoliers* returned. We truly are a team who understands one another and we collaborate well together. It was important to all of us to honor the original production by setting our show in the Victorian era. As a team, we also wanted to make sure that we took a few liberties to really make this production unique and one of a kind, highlighting our own artistic styles as a collaborative group.

I am truly honored to have been given the opportunity to work with such a talented and gifted group of artists. Thank you to Julia Melzer and J. Adam Shelton for steering this massive ship. To Steve Radtke for musically following our daily mayhem. To our design team who never stopped creating. And finally, to Kristin Roling and to Kyle Knox for their willingness to collaborate.

## MUSIC DIRECTOR



Kyle Knox's past and upcoming conducting credits include *Albert Herring*, *The Turn of the Screw*, and *Transformations* with UW Opera, Mark Adamo's *Little Women* with Madison Opera, Madison Symphony's 2017 Concert on the Green, *The Gondoliers* and *H.M.S. Pinafore* with Madison Savoyards, as well as UW Music Clinic's High School Honors Orchestra. Other concerts include *Carousel*, and *Sunday in the Park with George* with Middleton Players

Theatre, Jon Deak's *The Passion of Scrooge* with Oakwood Chamber Players, as well as regular appearances with the Middleton Community Orchestra. He was formerly a clarinetist with Milwaukee Symphony, Santa Fe Opera, and Philadelphia Orchestras, and on faculty at UW-Milwaukee. Festivals include Tanglewood, Spoleto (Italy), Santa Fe Chamber Music, Bowdoin, among others. He holds a BM from Juilliard and an MM from UW-Madison.

## MUSIC DIRECTOR'S NOTES

For all its many themes, *H.M.S. Pinafore* is principally about social hierarchy in a highly class conscious 19th century England. However, as Gilbert reminds us, *things are seldom what they seem*, so it is instructive to look to Sullivan's music for subtext and deeper clues about the true nature of *Pinafore's* many memorable characters. When we meet Little Buttercup at the outset, she sings, as we would expect, in the common language of her humble life and work. The musical style is tuneful but decidedly plain. Likewise, Sir Joseph Porter's *When I was a lad* has all the pomp and braggadocio of an overcompensating careerist bureaucrat. So it is surprising when Captain Corcoran, a highborn man of great esteem, sings in a stripped-down plainsong style. When speaking of his secret love Buttercup, he describes her clumsily, but with complete sincerity and affection, as a "plump and pleasing person." Similarly confounding is the elevated, poetic style of Ralph Rackstraw, despite his status as a lowly sailor. His first act aria *The Nightingale* is a sophisticated, fully fleshed-out operatic form, and a demanding vocal showpiece. This contrast in style: *simple* for a highborn captain, *nuanced* and *complex* for a lowly sailor, are meant to disorient us. Indeed much of the opera's rhetoric and humor is based on the conflict between what the audience knows about the characters, and what the characters know (or

*don't* know) about themselves. Seen in this light, we can make better sense of Buttercup's topsy-turvy revelation of Corcoran and Ralph's true identities (the famous *Pinafore* age paradox). As class conscious Victorian audiences would have well understood, this is not a plot hole, but a rhetorical device; it is meant to be nonsensical. To 1870's Londoners, the ludicrous 'switched at birth' plot machination, even with all its glaring illogic, was still a more plausible outcome than the far-fetched notion that people of different social classes could end up together. That Dick Deadeye, the sole character on board willing to state the obvious truism that love *does not* level all ranks, is presented as the villain of the show, reveals something of the true nature of Gilbert and Sullivan's deeper commentary.

Of course, *H.M.S. Pinafore* is known the world over, and its enduring popularity owes much to the rousing, optimistic spirit of Arthur Sullivan's score. What is often overlooked are the moments of poignancy and introspection. Josephine's *The hours creep on apace* is as sober and vulnerable a moment as any in the G&S collaborations, and the lovers' duets, especially Ralph and Josephine's, are full of genuine tenderness and intimacy. Amidst all the levity and satire, Sullivan's melodic genius and knack for mood setting take center stage as matters of the heart reign supreme.

I am deeply grateful to the orchestra, our wonderful cast, the production staff, and the Savoyards board for all their hard work and partnership. J. Adam Shelton and Julia Melzer deserve particular recognition for their tireless efforts behind the scenes. If there were any justice in the world, our fabulous pianist Steve Radtke would get solo bows at every performance. Without his support and extraordinary musicianship this production would not have been possible. Lastly, my thanks go to Director Audrey Wax and Choreographer Kristin Roling for their partnership and collaboration. It was a pleasure, as always, working with you both.

## ORCHESTRA ROSTER

### VIOLIN I

Naha Greenholtz, Concertmaster  
Matthew Lee  
Marley Haller  
Clayton Tillotson

### VIOLIN II

Carol Carlson  
Matt Dahm  
Mishan Han  
Peter Miliczky

### VIOLAS

Blakeley Menghini  
Ariel Garcia

### CELLO

SeungJin Cha  
Ji Eun Kim

### BASS

David Scholl

### OBOE

Gregory Baker

### FLUTE

Barb Paziouros Roberts  
Berlinda Lopez

### CLARINET

Robert Taylor  
Bethany Schultz

### BASSOON

Cynthia Cameron-Fix

### HORNS

Dafydd Bevil  
Jeffrey M. Breisach

### TRUMPETS

Jessica Jensen  
Megan Aley

### TROMBONES

Matthew Wilber  
Christy Schwartz

### PERCUSSION

Neil Sisauyhoat



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## CHOREOGRAPHER



Kristin Roling is pleased to return to choreograph *H.M.S. Pinafore*, her third production with the Savoyards, having choreographed *Princess Ida* in 2014, and *The Gondoliers* in 2016. Roling holds her bachelors from UWGB, where she specialized in musical theatre performance, and studied historic and cultural dance styles, and her Masters from Western Illinois University where she added physical characterization and stage combat to her passions. She settled

in the Madison area in 1994 and has been teaching dance and choreographing a variety of productions ever since. Favorite choreographic projects include, *Wedding Singer*, *Guys and Dolls*, *Cabaret*, *Gondoliers*, and *Appalachian Spring*. Previous adventures include touring the US with Famous People Players, and enjoying a summer season at Walt Disney World. Roling relishes exploring history, and is restoring an early 1900's house with her husband. She finds each Gilbert and Sullivan opera to be a fascinating opportunity for her worlds to collide- history, musical theatre, cultural and historic dance styles- it all comes together, in one great tantalizing project. She would like to thank the cast for their hard work and determination and the outstanding production staff for their creative efforts and teamwork. Audrey, Kyle, Steve, it has been a privilege and a pleasure.



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Rebecca Stanley

## **SPECIAL THANKS**

The Madison Savoyards, Ltd. depends on many people for our continued existence. We would like to thank the following organizations and people for their contributions: Edgewood College, Office of Deaf and Hard of Hearing, Wisconsin Department of Health Services, Children's Theater of Madison, UW Madison School of Music. Additionally, we would like to offer thanks to William Wartmann for sponsoring our tradition of recording performances, and Tim Shelton and M.O.D. Media Productions for contributing still photography to our archiving efforts.

## **AUDIENCE SURVEY**

We'd love to know what you thought of tonight's performance of *H.M.S. Pinafore*. Your responses help our future planning for shows, marketing, and ticketing.

**<http://tinyurl.com/Pinafore2017>**

## **A LETTER FROM THE PRESIDENT**

*It is the mission of the Madison Savoyards, Ltd. to preserve the works of Gilbert & Sullivan and other light opera by producing and promoting live performances; to develop the skills and talent of cast, crew and musicians of all ages; and to inspire, entertain and educate the community through performances and other initiatives.*

Thank you for joining us for our 54th annual production! We are excited for this year's cast which features an array of talented artists! We are continuously grateful to the University of Wisconsin Mead-Witter School of Music and their staff for Music Hall. We also want to extend our appreciation to Edgewood College and our directing team, Audrey Lauren Wax and Kyle Knox for their hard work and dedication.

2017, while an exciting time for our organization, has been met with hardship though. We lost two long standing Savoyards: James Cain and C. Vernon Howard. We honor them with three cheers as we remember them. Their legacy gifts have helped us support our orchestra, build sets, and provide costumes for this production. Please reach out to us ([madison.savoyards@gmail.com](mailto:madison.savoyards@gmail.com)) and share a memory of them that we may continue to educate future boards and casts about the history our organization.

Speaking of the future, we have an exciting announcement to make in the curtain speech this evening. We are looking at new repertoire for the future...new to us, that is. I assure you, Gilbert & Sullivan will still be our primary offering, but we want to celebrate our 55th Anniversary in 2018 with something special.

Our Mission states that we will preserve Gilbert & Sullivan and other light opera. To celebrate this approaching milestone we will explore the second part of our mission statement: other light opera. As the level of talent in Madison continues to rise, we want to select the best possible repertoire to develop the skills of those working with us. We also want to keep performances accessible to audiences of all ages so we are dedicated to singing in English. Next year will be something new, and 2019 boasts plans to do Gilbert & Sullivan like you've probably never seen it before!

Lastly, thank you to our entire production team, cast, and board for helping us build the next 54 years! Sit back, relax, and enjoy *H.M.S. Pinafore!* (And don't forget to give three cheers at the end!)

—Dr. J. Adam Shelton

## PRINCIPALS



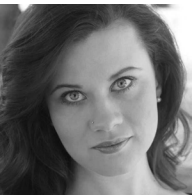
**Alec Brown** (Ralph Rackstraw) is currently working toward a M.M. in Vocal Performance at UW- Madison where he is also a teaching assistant. While completing his Bachelor's degree at the University of Dayton, Alec received various performance opportunities from singing for composers Lucy Simon and Jake Heggie through

UD Opera Workshop to traveling to Milwaukee, WI, Saginaw, MI and various cities in Ohio to perform with both the Department of Music and the UD Theatre Program. Outside of classes, Alec performed in Puccini's *Tosca* with the Dayton Performing Arts Alliance through the Dayton Opera Apprenticeship Program and made his professional debut with Dayton Opera in *Dead Man Walking*. Alec received a nomination for the Irene Ryan Kennedy Center Scholarship for his performance in *bare: a pop opera* with the UD Theater Program. In his junior year at Dayton, Alec won the UD Concerto/Aria competition and performed Peter Warlock's song cycle, *The Curlew*, with the University Orchestra at the Dayton Art Institute. His voice teachers include Jim Doing, Meredith Smith and Dr. David Sievers.



**Rebecca Buechel** (Buttercup) graduated from Illinois Wesleyan University in 2015 with a B.M. in vocal performance. She recently graduated from the University of Wisconsin-Madison where she received her M.M. in vocal performance, studying with Jim Doing. She had a teaching assistantship in voice from 2015-2016 at UW Madison. While in

Madison, she has appeared as #3 in *Transformations* and Mistress Quickly in *Falstaff* with UW Opera Theatre, and The Duchess of Plaza-Toro in *The Gondoliers* with Madison Savoyards as well as a featured performer in their *Patter! Gala* in February. She is excited to return to the Savoyards stage as Buttercup!



**Erin K. Bryan** (Josephine) is currently pursuing a DMA in voice at the University of Wisconsin-Madison under the tutelage of Paul Rowe. With a passion for oratorio, she was recently heard as soprano soloist for Mozart's *Coronation Mass* at the Teatro Nacional de Costa Rica, as well as Pergolesi's *Stabat Mater* in Louisville, KY. Recent

operatic roles include #2/Anne Sexton in *Transformations*, Susanna in *Le nozze di Figaro*, and the Governess in *The Turn of the Screw* with UW Opera, Asilah in *A Woman in Morocco* with Kentucky Opera, and Annina in *La Traviata* with Cedar Rapids Opera. Ms.



Bryan holds degrees from Lawrence University, where she studied with Steven Spears and Patrice Michaels, and the University of Louisville, where she studied with Edith Davis Tidwell. In addition to performing regularly with the Chicago Symphony Chorus, she will be joining the voice faculty at Central College in Pella, IA this fall.

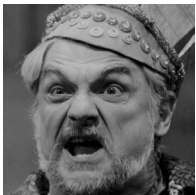


**Nicholas A. Damiano** (Bill “Boatswain” Bobstay) attended American Heritage School Center for the Arts in Plantation, FL where he found his passion for music, and was fortunate to perform in Carnegie Hall twice. He is a graduate of Rollins College with a Bachelor’s in Vocal Performance where he studied with Dr. Julia Foster Rottmayer

and Richard Owens. Nicholas has been a very active performer, featured in *Tartuffe*, *Guys and Dolls*, *Machinal*, *Song and Dance*, *Hello, Dolly!*, *Falstaff*, *The Gondoliers*, and *H.M.S. Pinafore*.

BroadwayWorld hailed his performance in *Guys and Dolls* as “a delightfully silly Nicely-Nicely Johnson.” This Spring Nicholas will play the role of Schaunard in *La Bohème* with UW Opera. As a choral musician, he performed as a member of the Bach Festival Choir of Winter Park for five years, and had the opportunity to record three CDs with this prestigious choir and orchestra.

Additionally, Nicholas studied at Musiktheatre Bavaria for two summers in Oberaudorf, Germany where he studied voice under Cynthia Munzer and Sunny Joy Langton. He was in masterclasses held by Barbara Honn and Matthew Lata. Nicholas is currently pursuing a Master of Music degree in Vocal Performance at the UW-Madison studying with Paul Rowe.



**Don Dexter** (Sir Joseph Porter) has been obsessed with Gilbert and Sullivan ever since he saw John Reed play Sir Joseph Porter, KCB in D’Oyly Carte’s touring production of *H.M.S. Pinafore*. Don has performed on stage professionally in Chicago and in Los Angeles. He has also appeared in movies and in television, including a scene with LeVar

Burton in a made-for-TV movie called *Dummy*. More recently, Don has worked for several of the area community theatres. His Madison roles include Old Mahon in *Playboy of the Western World* for Strollers Theatre and King Arthur in *Camelot* for the Madison Theatre Guild.



**Jeremiah Gile** (Bob Becket) completed his first year as a masters student in Voice Performance at the University of Wisconsin – Madison where he studies with James Doing.. He received his B.A. in Voice Performance from Viterbo University in La Crosse, WI. While at Viterbo he was under the tutelage of Dr. Diana Cataldi and performed in

several Operas and Musicals in the La Crosse Area. His most notable roles were Tobias in *Hotel Casablanca* by Thomas Pasatieri and as Grantaire in *Les Miserables*. Jeremiah was seen in February as a featured performer in the Savoyards' *Patter! Gala*.



**Rick Henslin** (Corcoran) has appeared with the Madison Opera in *Sweeney Todd* (Jonas Fogg), *Little Women* (Gideon March), *The Three Penny Opera* (Tiger Brown); with Four Seasons Theatre in the title role in *Sweeney Todd*, *Les Miserable* (Foreman), *A Little Night Music* (Fredrik Egerman), and *South Pacific* (Emile, cover). He has appeared

with the University of Wisconsin Opera in *Albert Herring* (Superintendent Budd); with the Children's Theater of Madison in *A Wonderful Life* (Tom Bailey); the Armory Dinner Theater in *Sweeney Todd* (Judge Turpin). He is thrilled to be making his first appearance with Madison Savoyards.



**Kirsten Larson** (Cousin Hebe) is a native of Denmark, Wisconsin. An alumna of the University of Wisconsin-Madison, Kirsten holds a Bachelor's degree in Vocal Performance and Communication Sciences and Disorders. She is currently pursuing a Master's degree in Vocal Performance at Louisiana State University, where she has recently performed

the roles of Cherubino (*The Marriage of Figaro*), Ilona Ritter (*She Loves Me*), and Baba the Turk (*The Rake's Progress*). Kirsten has also performed as a featured soloist with the LSU Symphony Orchestra and as a member of Baton Rouge's professional choral ensemble, "Red Shift." Additional roles include Second Lady (*The Magic Flute*), Alisa (*Lucia di Lammermoor*), The Monitress (*Suor Angelica*), Carrie Pipperidge (*Carousel*), and Celeste #1 (*Sunday in the Park with George*). Kirsten last performed with the Madison Savoyards as a member of the chorus in *Pirates of Penzance*, and she is thrilled to be back to sing Cousin Hebe in *H.M.S. Pinafore!*



**Richard Schonberg** (Dick Deadeye) currently studies with UW Professor Jim Doing. He was last seen as Ford in Verdi's *Falstaff* at UW Madison, and as Guglielmo in Mozart's *Così fan tutte* in Portland, Oregon. A recent graduate of the University of Illinois at Urbana-Champaign's math program, he is currently working in the Madison area while

continuing his studies.

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## CHORUS



**Glen Barrett** (Ensemble) is a retired environmental/occupational health consultant. He had lead/supporting roles in such plays as: *Little Mary Sunshine*, *The Student Prince*, and *Jesus Christ Superstar*. He was the male lead in: *Murder at the Vicarage*, *You Can't Take it With You*, *Ten Little Indians*, and various one act plays. He sang with Milwaukee's Florentine Opera

Co. and Vienna (VA) Light Opera. His first production after a 20-year hiatus was Madison Savoyard's 2016 production of *The Gondoliers*, which he proclaims, "...was exhilarating." The accompaniment of the full orchestra and the professionalism of the staff and cast blew him away. Because of that experience, he wanted to continue his relationship with the Madison Savoyards. Consequently, he is now singing in *H.M.S. Pinafore* and is a Madison Savoyards board member.

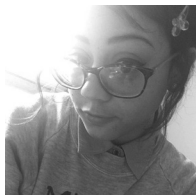


**Rose Beach** (Ensemble) is excited to make her Madison Savoyards debut this summer. Previous shows she has been in include *The Wizard of Oz*, *The Music Man*, and *Fame Jr*. When she's not singing, she spends her time crocheting and taking classes at MATC.



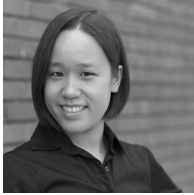
**Matthew Beecher** (Ensemble) is about to begin his fourth year at UW Oshkosh, with a double major in Vocal Performance and Theatre Arts Performance. His latest operatic performance was *Dido & Aeneas* (Sorcerer), and other theatre includes *Romeo & Juliet* (Sampson), *Laughter on the 23rd Floor* (Kenny Franks), and *Trifles* (George Henderson). Matthew has

earned several awards at the University, including: the Keith Richard Porter Memorial Scholarship, the Carl Chapman Scholarship, and placed as a finalist for the Honors Recital. He is studying voice with Dr. Nathan Krueger, and has worked in master classes with Steven Paul Spears and Julia Faulkner. After graduating, Matthew intends to pursue a M.M. in vocal performance, and a career in opera. Matthew would like to thank Madison Savoyards for his first major break in receiving operatic work, and opportunity to work on such a beloved piece.



**Olivia Boyd** (Ensemble) is proud to announce this is her 4th performance with Madison Savoyards Ltd. Previous shows include: *Utopia Limited*, *Pirates of Penzance*, and *Princess Ida*. She currently resides in Monona where she attended Monona Grove High School performing in the MG's Silver Connection Show Choir as well as the musicals, *Ragtime* and *All Shook*

Up. Later, she would soon attend UW-Whitewater and participate in Whitewater's Chamber Singers and Vocal Jazz Ensemble. Afterwards, she had the pleasure of joining Wisconsin Chamber Choir in Madison. Olivia would like to thank her loving parents and family for supporting her at every single show.



**Cherry Brown** (Ensemble) is a graduate student in toxicology at UW-Madison. She is very happy to come back to perform with the Madison Savoyards again. She has been in *The Mikado*, *Iolanthe* and *Princess Ida*. She would like to thank all her friends and family, especially Thomas and her voice teacher, Dr. J. Adam Shelton, for their continuing love and support.



**Cassie Carney** (Ensemble) is a Sophomore at Edgewood College. She plans on majoring in Musical Theatre with minors in both Studio Art and Music. This is her first Opera production, and is very excited to be a part of it. Some of her previous productions are Edgerton High School: *High School Musical*, *The Drowsy Chaperone*, and Edgewood College: *Calamity Jane*. She will also be in Edgewood's upcoming production of *Shout: The Mod Musical*. She would like to thank her family and friends for always supporting her acting career.



**Dana Juliana Clark**, soprano, (Ensemble) is from Cincinnati, Ohio. She received a Bachelor's in Music from the University of Dayton where she studied with Dr. Minnita Daniel-Cox and Alice Hotopp. Dana was a participant in the Dayton Opera Apprenticeship Program and performed with the Dayton Opera in *Les pêcheurs de perles* by Georges Bizet with conductor Neal Gittleman. At the University of Dayton, Dana performed the role of the Dew Fairy in *Hansel and Gretel* by Engelbert Humperdinck. She hopes to pursue a masters degree in voice performance.



**Keith Christianson** (Ensemble) is excited to be returning to the Madison Savoyards Ensemble, having previously performed in *The Mikado*. Other credits include "singing in the shower", and "making funny noises so the baby doesn't cry".



**Emma Everitt** (Ensemble) is a rising college freshman, having graduated from Madison Country Day School this spring. Originally from Madison, WI, she has participated in previous Madison Savoyards productions: *Pirates of Penzance* (2012), *Iolanthe* (2013), and *The Mikado* (2015), as well as other Madison area productions. Emma has been a member

of the Madison Youth Choirs for the last eight years, and in 2016, travelled with her choir to the Aberdeen International Youth Festival in Scotland. Emma plans to study Communications at Luther College, where she hopes to continue pursuing her love for musical theatre and performance.



**Natalie Falconer** (Buttercup Understudy, Ensemble) is thrilled to be performing again with the Madison Savoyards. Her past productions include Madison Savoyards' *The Gondoliers* (Inez), *Iolanthe* (Iolanthe) and *Pirates of Penzance* (Kate); MTM's *La Cage Aux Folles* (Jacqueline), *Nine* (Mama Maddalena), and *Nightmare Alley* (Tarot Lady); and Four Season

Theatre's *My Fair Lady* (Mrs. Pearce). She has been actively singing with the Wisconsin Chamber Choir since 2010 and Madison Opera Chorus since 2012. She was first won over by the Wisconsin music scene while performing with Music By The Lake in Williams Bay from 2006-2011. She began singing professionally with Da Corneto Opera Company in Chicago from 2005-2007. Other musical highlights include a concert with local blue grass band Graminy and regularly singing the National Anthem at Blackhawk Farms Raceway in South Beloit. Originally from the little town of Lily Lake, Illinois, she graduated with a Bachelor of Music in Classical Voice from Roosevelt University in Chicago in 2008. She currently studies with Dr. J. Adam Shelton.



**Julia Janik** (Chorus Mistress, Ensemble) attended UW-Stevens Point, where she received her Bachelor of Arts in Vocal Music with a minor in Spanish. Her previous roles include Fiametta in *The Gondoliers*, Zweite Dame in *Die Zauberflöte*, and the Lady-in-Waiting in *Dido and Aeneas*. She is very excited to be returning for her second performance with the lovely

and talented Madison Savoyards.



**Deanna Martinez** (Josephine Understudy, Ensemble) is proud to be working with The Madison Savoyards again after having done Cassilda for *The Gondoliers* last season. Favorite show credits include Mabel for *The Pirates of Penzance*, Cleopatra for *Antony and Cleopatra*, Eve/Mama Noah for *Children of Eden* and Chava for *The Fiddler on the Roof*. She is a graduate of

Iowa State University and recently finished working on *The Magic Flute* with the Madison Opera. Currently, she studies voice with Dr. J. Adam Shelton.



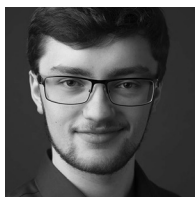
**Alec Moeser** (Ensemble) is thrilled to be making his second appearance with the Madison Savoyards, after playing Guron in *Princess Ida* in 2014, and even more thrilled that this time he does not have to wear hot "armor" in Music Hall in July and August. (He misses *Ida's* sword fighting, though, and believes, like many, that all Gilbert and Sullivan shows should have more

violence.) He has also appeared with the Madison Theatre Guild (*The Boyfriend*), Mercury Players' Theatre (*Gadzooks Cinderella*, *It Ain't Shakespeare!*), St. Bernard Players (*Oklahoma*, *South Pacific*), and KRASS (*Wrong for the Part 2016*). He is grateful to the directors and production staff for all they do and for letting him be in the show!



**Emily Melo** (Ensemble) is excited to be in her fourth show with Madison Savoyards. She was previously seen in *Iolanthe*, *Princess Ida* and *The Gondoliers*. Emily has been taking dance classes at Stoughton Center for the Performing Arts to expand her love of theater and music and performed her first dance solo this year. Emily works full time at Great

Lakes Higher Education Corporation.



**Alexander Quackenbush** (Ensemble) is excited to make his debut with the Madison Savoyards! His past productions include the Lawrence University production of *Hydrogen Jukebox* (Baritone Lead). Other musical activities include yearly performances with the Madison Capitol City Band and Music Scholar at First Congregational Church of Christ in Appleton 2016

- Present. Hailing from Sun Prairie, Wisconsin, Alex is currently pursuing a Bachelor of Music in Vocal Performance at Lawrence University, expecting to graduate in 2019.



**Randy Schumann** (Ensemble) is excited to be in his seventh successive Madison Savoyards production. His singing background includes sharing lead vocals with his wife, Diane, in a Madison-based variety band for a number of years. Currently, together with a keyboardist, they perform at wedding ceremonies and special events. It is great to be performing with

another outstanding Madison Savoyards cast.

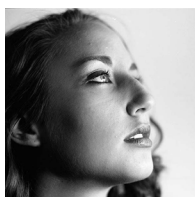


**Vivian Washington** (Ensemble) is an alumna of Edgewood College with a degree in Broadcasting with a minor in Theater. She wants to go into sports media, but still wants to stay involved with theater as long as she can. At Edgewood she worked on *The Crucible* (Tituba) and *The Caucasian Chalk Circle* (Ensemble). Last year she had her first performance

with the Madison Savoyards in *The Gondoliers* (Chorus). She is delighted to be back for another year!



**Brian Webb** (Ensemble) is excited to return to the Savoyards' stage having appeared in *The Mikado* and *The Gondoliers* the last two years. He previously appeared with the University of Michigan Gilbert and Sullivan Society in *Yeoman of the Guard* and *Princess Ida*. He would like to thank his family for their support.



**Sara Wojtak** (Ensemble, Hair/Makeup Designer) is proud to be in her second production with Madison Savoyards. She was in last year's production of *The Gondoliers* and was the hair and makeup designer. Some of her more notable roles include *The Singer* (*Caucasian Chalk Circle*), Jo (*Little Women*), Claire (*Proof*), and Linda (*The Wedding Singer*). Originally

from Kenosha, she attended Edgewood College, graduated in 2016, and currently works for Big Brothers Big Sisters. She also does hair and makeup design for some Edgewood College shows now.



**Bryce Woyak** (Ensemble) is excited to bring his passion for Scottish Highland dance to Madison Savoyards. Over the last six years, Bryce has trained under Silvie Marlette of Gaelic Fusion Dance Company and Leslie Gillan of the Gillan School of Dance. After receiving his Members certification from the British Association of Teachers of Dance earlier this year,

Bryce has opened the Madison-based Peacock School of Highland



Dance. He continues to be an active presence in the Midwest competitive dance scene and is a regular performer for the Chicago Scots and at Milwaukee's Irish Fest..



**Fred Younger** (Ensemble) has been privileged to be on stage in everything from *Utopia Ltd.* in the sunny South Seas to *The Gondoliers* in sunny Italy, exploring the tuneful wit of Gilbert & Sullivan. May the weather be fair for *H.M.S. Pinafore* as well. When not on stage with the Savoyards, Fred sings with the Madison Opera chorus and plays oboe with the Madison Community Orchestra and Edgewood Chamber Orchestra.

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## PRODUCTION STAFF

**Aimee Teo Broman** (Costume Assistant) is usually seen treading the boards with Madison Savoyards' chorus. Aimee plays viola with Edgewood Chamber Orchestra and is a biostatistician at UW Madison. She is pleased to return this year to lend a hand with costumes.

**James D Clayton** (Dramaturge) holds a BA and MFA in Theatre Arts from Eastern Oregon University and University of Idaho. He is a generalist with a specialization in playwriting. Some of his recent local work includes costume design for *Jerusalem*, dramaturgy for *Princess Ida*, and producing *Standards of Care*. He is currently working on several writing projects.

**Christopher R. Dunham** (Scenic Designer) is the Assistant Professor of Theatre Design and Technology for the Department of Theatre Arts and Technical Director for the Edgewood College Theatre. He received his B.F.A. from the University of Wisconsin-Stevens Point and his MFA from Purdue University. He has worked professionally with Theatre Tuscaloosa, The Alabama Shakespeare Festival, Purdue University, CTM, and TAPIT/New Works among others. When he's not working or with his family he is usually found fixing up his house or running calls with the Lauderdale La Grange Fire Department.



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**Ben Krueger** (Lighting Designer) is a local lighting and sound designer. Recent past lighting design credits include *The Little Matchstick Girl* for Central Midwest Dance Academy, Franz Kafka's *The Trial* for Fermat's Last Theater Company, and *The Late Bloomer*, a new work by Matthew Lewis. Recent past sound design credits include *Returning Home* for Wilder Theater, *The Importance of Being Earnest* for Undergraduate Theatre Association, and *The Beaux Strategem* for University Theatre.

**Clarice Lafayette** (Stage Manager) is a 2017 graduate of Edgewood College with a BFA in Theatre Arts. She most recently stage managed *A Murder is Announced* and ran microphones for *Calamity Jane*. Her acting credits for Edgewood College Theatre include: Gretchen in *Boeing-Boeing*, Mrs. Peacock in *Clue: The Musical*, Ulla the Unicorn in *Avatars Unleased*, Grusha Vashnadze in *The Caucasian Chalk Circle*, Elizabeth Proctor in *The Crucible*, and Holly Grace in *Woods of Weaver*. She would like to thank her family and friends for their support, and the cast and crew of *H.M.S. Pinafore* for all the heart they put into the show.

**Steve Radtke** (Rehearsal Accompanist) is a native of Shawano, WI and a 2007 graduate of UW Stevens Point where he studied Piano Performance with Dr. Molly Roseman. He is currently living and working in Madison as a freelance accompanist through UW-Madison, Opera for the Young, Madison Youth Choirs and the Savoyards. Steve is also an active member of several local bands and enjoys dabbling in composition, improvisation, and electronic music.

**Shelly Sarauer** (Hair and Make, Costumes, Follow Spot) is a recent Edgewood grad and is looking forward to her second year working with Madison Savoyards.

**Ryan Seifert** (Technical Director) graduated with a theatre degree from Winona State University and has since been working as a stage technician. Previously, Ryan worked with Riverside Theatre Shakespeare Festival in Iowa City, Capital City Theatre, and Forward Theater Company. He is currently the technical director for the Children's Theater of Madison.

**Philip Smith** (Assistant Stage Manager) works in the Madison area in the IT field. Before moving to the area he worked as the Technical Director for Theatre on the Bay in Marinette, WI. Previous credits include: *Pippin*, *Fiddler on the Roof*, *Little Shop of Horrors*, *Don't Dress for Dinner*, and *Twelfth Night*, to name a few. He'd like to thank all of his family and friends for their support.

**Tom Stone** (Master Electrician) is a senior studying Mathematics at UW Madison. Recently, he was the Master Electrician for University Theatre's *Stupid F\*cking Bird* and *Almost Maine*, Assistant Lighting Designer for University Theatre's *It's a Wonderful Life: A Live Radio Play*, and Lighting Designer for the Undergraduate Theatre Association's *Romeo and Juliet* and *Songs for a New World*. This upcoming spring, he is the Lighting Designer for University Theatre's *The Laramie Project*.

**Teresa Sarkela** (Scenic Artist) is new to the scene here in Madison. Originally from the wide spaces and high altitudes of Montana, she has been happy to lend a brush to recent local productions with Mercury Players and Strollers Theatre. She is very excited to be a part of the creative and collaborative minds of Wisconsin.

**Rebecca Nebula Stanley** (Costume Designer) brought you the amazingly imaginative and slightly unexpected anime-inspired costumes for *The Mikado* in 2015, as well as the delightful and colorful traditional period costumes from *The Gondoliers* in 2016! In designing for Madison Savoyards 2017 production of *H.M.S. Pinafore*, she certainly brings her sense of whimsy to the production. She has been designing costumes for stage and screen for years, but she is always most at home in comedy and dance. What a wonderful intersection of the two Gilbert and Sullivan provides for her to ply her talents! Find her sewing, or teaching sewing at her studio, called Madisewn, where you, too, can take classes, sewing lessons, or have your heart's desire made in textile form. She also sings in bands, plays the trap set (drums), and can juggle.

**Robert Taylor** (Orchestra Coordinator) received his Master's degree in music performance from Michigan State University and a Bachelor's degree in music from the University of Wyoming. He has performed with the Madison Savoyards since 1995 along with the Wisconsin Chamber Orchestra, Madison Symphony Orchestra, Children's Theater of Madison, the Madison Savoyards, and in ensembles and as a soloist for the First Unitarian Society's "Music for a Summer Evening" series. Robert is the Artistic Director and co-founder of the Madison chamber music group *con vivo!* having also performed in New York and for a Germany tour in 2015 with this group. He has also performed with various orchestras in the Detroit and Chicago areas. Robert has been a performing participant for the Amici della Musica master classes with Karl Leister in Florence, Italy. In May, 2012, Robert was invited by the Berlin Philharmonic from a worldwide pool of 600 applicants to perform in an orchestra under the direction of Sir Simon Rattle.



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## **GLOSSARY**

### **Act I.**

**Jacky:** Twists of tobacco soaked in rum (for chewing).

**Soft tommy:** A kind of bread.

**Conies:** Wild rabbits.

**Polonies:** Smoked sausages named after Bologna, the Italian town where they were first made.

**Spithead:** The stretch of water off Portsmouth.

**Dick Deadeye:** A deadeye is a wooden block with three holes, used for tightening or extending the shrouds of a sailing ship.

**Bill Bobstay (boatswain):** A bobstay is the rope used to draw down the bowsprit of a ship and keep it steady, counteracting the upward force of the foremast stays.

**Bob Becket (carpenter's mate):** A becket is the ring or loop of rope used for holding spars.

**Foremast hands:** Those sailors who serve "before the mast" (below the rank of officer).

**Quarter-deck:** The deck to the aft of the mainmast where the officers and midshipmen had their quarters. Only commissioned officers could linger on the quarter-deck.

**Fore-yard arm:** The ends of the large wooden spar which crossed the mast and from which sails were set.

**Main-truck:** A circular wooden cap fitted on the highest point of the mainmast.

**Slacks.** A traditional nautical term for trousers.

**Hand:** to take in and furl a sail.

**Reef:** to partially furl a sail.

**Selvagee:** A hank of rope yarn made into a strap or sling.

**K.C.B.:** Knight Commander of the Bath, the second class of the Order of the Bath.

**Pocket borough:** A parliamentary seat controlled by a single individual (usually wealthy landowner).

**Midshipman:** A non-commissioned rank in the Royal Navy just below officer level.

**Topman:** A sailor stationed at the top of a mast.

**Grog:** Rum diluted with water.

**Cimmerian darkness:** According to Homer's *Odyssey*, the Cimmerians lived in a land where the sun never shines.

**Ganglion:** A tumour or swelling on a tendon. A center of force, activity or interest, a point from which many lines diverge.

## Act II.

**Bumboat:** A boat carrying provisions to vessels at a distance from the shore.

**Highlows:** Laced ankle boots of the kind typically worn by Victorian women.

**"Jackdaws strut in peacock feathers":** A reference to Æsop's fable about the jackdaw which decked itself out in peacock's feathers, only to become the laughing stock of the other birds.

**"Storks turn out to be but logs":** From another of Æsop's fables in which a group of frogs asked Jupiter to give them a king, and, being dissatisfied with the log given to them, found it replaced by a stork.

**"Bulls are but inflated frogs":** From yet another of Æsop's fables. A mother frog wanted to impress her children by making herself as big as an ox. She puffed herself up and burst.

**Turbot, Brill:** Both are flat-fish. Turbot is a delicacy, brill is not.

**Farthing:** One quarter of a pre-decimal currency penny.

**"Once a cat was killed by care":** The saying "Care killed the cat" means that you can worry yourself to death.

**"Only brave deserve the fair":** From Dryden's ode for St. Cecilia's Day, Alexander's Feast (1697).

**"Thirsty lambs run foxy dangers":** From one of Æsop's fables which tells of a lamb which was devoured by a wolf while off-guard, drinking from a stream.

**"Dogs are found in many mangers":** From another of Æsop's fables about a dog which would not allow an ox to get near the hay, even though the dog did not want it. A "dog in the manger" is therefore a mean-spirited individual who will not allow another to use something, even though he does not want it.

**Gillows:** Suppliers of high quality furniture to the richest families in the country.

**Hymen:** The Greek god of marriage.

**Port division:** The crews of men-o'-war were divided into port and starboard watches, one of which was on duty whilst the other rested.

**Fo'c's'le:** (Forecastle) the part of the upper deck forward of the foremast.

**Roundelay:** A short simple song with refrain.

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