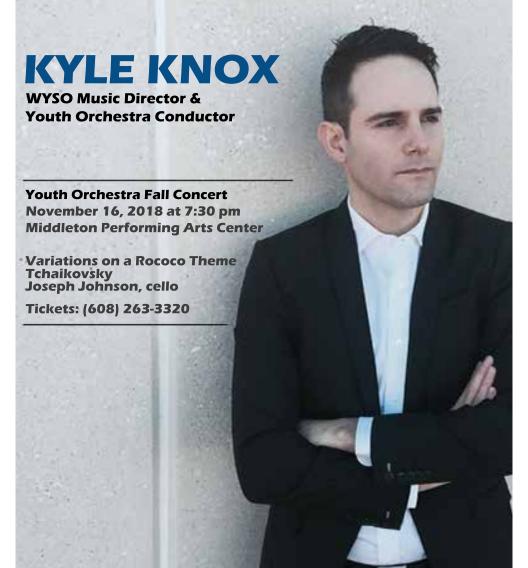




WELCOMES



The Madison Savoyards, Ltd.

presents

Die Fledermaus or The Bat

Music by Johann Strauss II

Lyrics by Ruth & Thomas Martin

Adapted from W.S. Gilbert's On Bail

MUSIC DIRECTOR

KYLE KNOX

CHORUS MASTER
CHRISTOPHER BOVEROUX

STAGE DIRECTOR

J. ADAM SHELTON
PRODUCTION STAGE MANAGER

Martinique M. Barthel

COSTUME DESIGNER REBECCA STANLEY

LIGHTING DESIGNER
BEN KRUEGER

SET DESIGNERS
COREY HELSER
J. ADAM SHELTON
REBECCA STANLEY

2018

Friday, July 20 at 7:30pm Saturday, July 21 and Sunday, July 22 at 3:00pm

Friday, July 27 and Saturday, July 28 at 7:30pm Sunday, July 29 at 3:00pm

> Music Hall 925 Bascom Mall, Madison WI

www.madisonsavoyards.org

CAST

Rosalinda	Erin K. Bryan
Adele	Michelle Buck
Eisenstein	Tim Rebers
Alfred	Nick Kaplewski
Mr. Blind	Anmol Gupta
Dr. Falke	Benjamin Swanson
Frank	Alexander Quackenbush
Sally	Kirstin Roble
Frosch	Tom Kastle
Prince Orlofsky	Kirsten Larson

Women's Chorus

Diana Eiler (Rosalinda U/S), Natalie Falconer (Sally U/S), Courtney Kayser (Orlofsky U/S), Deanna Martinez (Adele U/S), Rose Beach, Cherry Brown

Men's Chorus

Fred Younger (Ivan), Jacob Elfner (Falke U/S), Pete Beach, Keith Christianson, Christian Smith

DANCERS

Cindy Stefanek (soloist), Aili Mendelin, Talia Richmond, Anna Kuriyama, Madelaine Paré (U/S)

U/S = Understudy

AUDIENCE ANNOUNCEMENTS

There will be two 15 minute intermissions.

Please turn off all cell phones and audible alarms. Photography and videography are strictly prohibited during this performance.

Please fill out our audience survey following today's performance— Your responses help guide our future plans for repertoire, marketing, and ticketing.

http://tinyurl.com/MSLFledermaus2018

ORCHESTRA

Violin I

Naha Greenholtz, Concertmaster

Marley Haller

Katherine Floriano

Jenna Domblesky

Violin II

Carol Carlson

Matt Dahm

Richard Silvers

Luke Valmadrid

Viola

Greta Breckbill

Ariel Garcia

Cello

Benjamin Bauer

Cynthia Yau

Bass

Jeff Takaki

Oboe

Valree Casey

Flute

Barbara Paziouros Roberts

Berlinda Lopez

Clarinet

Robert Taylor

Bethany Schultz

Bassoon

Nate Smith

Horn

Dafydd Bevil

John Wunderlin

Trumpet

Jessica Jensen

Megan Aley

Trombone

Matthew Wilber

Christy Swartz

Percussion

Neil Sisauyhoat

Adam Goren

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

to inspire, entertain, and educate the community through performances and other initiatives

Music

ACT I

Overture Orchestra		
Turtle Dove who flew aloftAlfred & Adele		
Ah, my lady saysRosalinda & Adele		
When these lawyers don't deliverRosalinda, Eisenstein & Blind		
Come along to the ball		
To part is such sweet sorrowRosalinda, Adele & Eisenstein		
Act I FinaleRosalinda, Alfred & Frank		
~ Intermission ~		
ACT II		
What a joy to be here!		
From time to time I entertainPrince Orlofsky		
My friends, your kind attention!Company		
How engaging, how exciting Rosalinda & Eisenstein		
CsárdásRosalinda		
Act II FinaleCompany		
~ Intermission ~		
ACT III		

Entr'acte	Orchestra
Melodrama	Orchestra & Frank
Ever since I was a baby	Adele, Sally & Frank
To judge his expression	Rosalinda, Alfred & Eisenstein
Act III Finale	Company

Synopsis

ACT I. The Eisenstein Home

Gabriel von Eisenstein has been sentenced to eight days in prison for a minor offense. He is about to leave for jail when his friend Falke persuades him to postpone surrendering and go instead to a masquerade ball hosted by Prince Orlofsky. Falke has a little scheme in revenge for a practical joke Eisenstein once played upon him: after a rollicking masquerade party in college, Eisenstein abandoned the sleeping and intoxicated Falke (costumed as a bat) in a public park, where he awakened to the jeers of the promenaders on a Sunday morning. Elaborating on his plan, Falke invites Rosalinda (Eisenstein's wife), Adele (her chambermaid), and Frank (the prison warden) to the ball where all are to appear under assumed identities.

After a touching farewell, Eisenstein departs. Alfred, a former admirer of Rosalinda's, appears, and finding her alone tries to seduce her while singing and drinking her husband's wine. Soon, however, Warden Frank arrives to escort Eisenstein to jail, or as he jokingly puts it, his "lovely, lively pigeon house." In order to spare Rosalinda and himself the embarrassment of explaining the compromising circumstances, Alfred allows Frank to believe he is Eisenstein and goes to jail.

ACT II. Prince Orlofsky's Menagerie Ball

The riotous party at Prince Orlofsky's is in progress, but the wealthy prince is still very bored. Falke's plan is put in motion to relieve the host's ennui. Adele appears, wearing one of her mistress's old ball gowns. Eisenstein, posing as Marquis Renard, recognizes her, but Adele brazens out the situation to the bitter end, insisting that she is a successful actress. Rosalinda arrives masked and is introduced as a Hungarian countess who will remain masked because she has a very jealous husband. Eisenstein makes advances on his own wife, and she succeeds in taking his repeater watch away from him—a souvenir to be used as evidence of his misbehavior. The party breaks up at dawn.

ACT III. The Jail

Alfred has spent the night in a cell, supervised by Frosch, the merry drunken jailer. Still tipsy, Frank arrives to take over. Adele, who wants to be a real actress, comes to beg Frank, or the Chevalier Chagrin as she knows him, to further her career. Eisenstein finally reports to jail, Rosalinda arrives, and eventually everyone's true identity is revealed. Falke confesses that the evening was all his plotting and a good joke on everyone, aided by the culprit, Champagne!

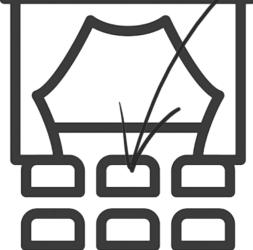
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PRODUCTION STAFF

Music Director / ConductorKyle Knox
Chorus Master
Rehearsal Accompanist
Orchestra Coordinator
Stage Director
Production Stage Manager Martinique M. Barthel
Assistant Stage Manager Jimmy Dewhurst
Choreographer Kristin Roling
Ballet Choreographer Marguerite Luksik
Dance Captain
Costume Designer
Costume AssistantsAimee Teo Broman
Alisha M. Spuda, Kayla Wilson
Set Designers Corey Helser,
J. Adam Shelton, Rebecca Stanley
Lighting Designer Ben Kreuger
Master Electrician / Light Board Operator Tom Steer
Technical Director
Stage CrewJoanne Chalhoub, Noah Delamater
Supertitles
Graphic ArtistIngrid Kallick
Program DesignerAimee Teo Broman

Music Director



Kyle Knox will take over the dual positions of Music Director of WYSO and Associate Conductor of the Madison Symphony Orchestra beginning in the 2018-19 season. Past and upcoming conducting credits include Mark Adamo's Little Women with Madison Opera, Albert Herring, The Turn of the Screw, and Transformations with UW 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, Sunday in the Park with George, and Sweeney Todd (2018) 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. Festival credits include Tanglewood, Spoleto (Italy), Santa Fe Chamber Music, Bowdoin, among others. His debut album, the first commercial recording of Conrad Susa's chamber opera Transformations, will be released this summer on iTunes. He holds degrees from Juilliard and UW-Madison.

MUSIC DIRECTOR'S NOTES

Welcome to another summer with Savoyards! It is with great excitement that we present Johann Strauss' masterpiece of comic theater, *Die Fledermaus*. This is one of my 'desert island' pieces, and it is such a treat, after so many years of enjoying it at a distance, to finally rehearse and perform the work.

For those of you who don't know the story, it concerns the household of Viennese socialite Gabriel von Eisenstein. Though he and his wife Rosalinda seem happily married, the audience quickly learns that both entertain playful liaisons outside the marriage. Neither is fully aware of the other's wanderings, and both are convinced of their own cleverness in hiding their respective activities from the other. The convoluted plot evolves from there, starting innocently enough with some payback between friends for an old prank gone wrong. Immediately things don't go quite according to plan and all the principals end up, fully hidden in costume, at the enigmatic Prince Orlovsky's lavish estate. After an unforgettable night of drink, song, and dance, the whole silliness concludes at the local jail where, following a series of awkward revelations, each of the characters realize they have been as much the object of the joke as its author.

The show is exceptional in so many ways. The cast of characters, outrageous and magnified as they are, still retain a sense of relatability. Furthermore (and I've buried the lede here), behind its obvious comic appeal is a score that can be said, without hyperbole, to be a work of genius. Somehow Strauss managed to tie together a string of magical tunes, each a gem in its own right, into a unified whole that exceeds the sum of its parts. The message of humanity, togetherness, and love that underlies its surface is perhaps the work's most remarkable quality, a musical sleight of hand made possible only by Strauss' ravishing, irresistible score. Even now, nearly 150 years after its premiere, we love Die Fledermaus because it makes us smile and because it makes us think. But most importantly it makes us laugh at ourselves, something we can all use a little more of.

Theater like Savoyards is a labor of love. In addition to the artistry of the cast and crew, putting on a production like this takes the diligent, dedicated work of a small group of devoted supporters, board members and volunteers, who work year-round to prepare each summer's show. Without them Madison Savoyards would not exist. I am most grateful to everyone involved with this production and consider myself lucky to work alongside so many people who give so much of themselves to make all this possible.

STAGE DIRECTOR



J. Adam Shelton is excited to make his directorial debut with this year's production! A graduate of the vocal performance program at the University of WI, Dr. Shelton received his DMA in 2014 with a minor in opera production and stage direction under the mentorship of Julia Faulkner and Bill Farlow respectively. As a lyric tenor, his performance credits span opera, oratorio, and musical theatre including performances with Madison Opera, Des Moines Metro Opera, Madison Savoyards, Fresco Opera, Four Seasons Theatre, Music

Theatre of Madison, MidColumbia Mastersingers & Orchestra, La Musica Lirica, and Soo Opera. Additionally, he owns and operates the Shelton Private Voice Studio on Madison's west side and is associate lecturer of voice at UW-Whitewater. In his spare time, he has served as board president of Madison Savoyards working to pay every cast and crew member. Following *Fledermaus* he will be seen and heard in MTM's *Little Miss Sunshine* (Larry Sugarman & Buddy), MPT's *Sweeney Todd* (Pirelli), and *Are We Delicious? – A Musical*.

STAGE DIRECTOR'S NOTES

Picture it—

The year is 2021. Planet Earth has continued to rotate around the sun, and the day dawns on an ensemble of people absorbed into their own, individual universes. We meet a romantically stale couple, a maid trying to level up in life, a bunch of cos-play enthusiasts having a masquerade ball, a jailer with a drinking problem, and a lovesick tenor who can't seem to get the girl.

The characters of *Die Fledermaus* really are everyday people. We all know these people; we work with them, go to school and meet them, sit next to them on the bus, and that is what makes them relatable. Yet all of them possess the common need to escape into their own world, which unites them, and us as the onlookers, in a great comedy of errors in the second act. So our creative team updated this classic story in 2021, a world of social media take over, fantastic escapes from reality, and universal truths learned.

While conceptualizing the second act, I kept coming back to the purpose of the masquerade ball. The long needed escape—a place where one can set aside the "normal" self and apply a costume or mask to deflect daily stresses. That's part of the joy of theatre, right? Masquerades enable us to take off our own shoes and wear someone else's all while ignoring what may be going on in our own lives. And with the resurgence of the Ball Circuit and Vogue dance culture, I wanted to pay homage to where it might be in several years. Rebecca's inspiration to give us Orlofsky's Menagerie Ball served as the perfect theme for the masquerade inviting the elements to cos-play and haute couture to combine on our runway. Her genius truly knows no end, and really has increased our illusion.

Falke's prank, cruel though it may be, leads us to the most selfless realization of the night. All of us have joined in this ball to hear 14 words that should serve as our mediation, benediction, and call to action: Sing to love, love we never knew before may it flourish and bloom forevermore. We as humanity—no matter our self-involvement in the mundane or stressful—seem to be guided back to our most basic of truths: Love. While Rosalinda and Eisenstein don't realize it quite yet at this moment in the second act, they are learning, will learn, and eventually love one another again because of Falke's elaborately executed plan.

Look how bright the future is for all of us; why focus on what's dark with a heavy heart?

Happy 55th Savoyards!

DIE FLEDERMAUS AND THE GILBERT & SULLIVAN CONNECTION by Peter Gascoyne, Treasurer

Die Fledermaus is one of the most celebrated operettas of all time, and one of the distinct highlights of Johann Strauss II's extraordinary career. The story is based on *Le Réveillon*, a three-act play written in 1872 by Henri Meilhac and Ludovia Halevy, centering around the 19th century French tradition of breaking a daylong fast with a festive meal following Midnight Mass on Christmas Eve. But Strauss wasn't the only one to borrow from *Le Réveillon*.

In 1873, W.S. Gilbert was a comedy playwright of considerable renown. He had collaborated with Arthur Sullivan two years before in the production of *Thespis* (a show the Madison Savoyards has never presented because Sullivan's original score completely disappeared decades ago). But the two were not yet an established team: that would have to wait until Richard D'Oyly Carte combined them for *Trial by Jury* in 1875. But in 1873 Gilbert was in the midst of what was described as a "mini-career" translating foreign works, one of which was *Le Réveillon*. However, Gilbert shortened the work by removing the masked ball scene, for fear it was too bawdy and risqué. The result was the two-act farce *Committed for Trial*, which opened at the Globe Theater in January 1874, three months before the premiere of *Die Fledermaus*.

Several years later Gilbert was commissioned by Charles Wyndham, the star and manager of the Criterion Theater to expand the play, and to re-insert the masked ball scene since, as The Times put it, "everyone knew what had been omitted anyway." Wyndham was regarded by many, including George Bernard Shaw and Oscar Wilde, as the foremost actor of modern comedy. The result was *On Bail*, a three-act play that opened in February 1877, and ran for about five weeks. The dialogue in our production of *Die Fledermaus* is an adaptation of Gilbert's *On Bail*.



Illustration by W.S. Gilbert for *The Bab Ballads*

PRINCIPALS

Erin K. Bryan (Rosalinda) has been praised for a voice that is "a lyric soprano of exceptional beauty." Recent roles include Susanna (*Le nozze di Figaro*) and #2 (*Transformations*) with UW Opera, Asilah (*A Woman in Morocco*) with Kentucky Opera, and Annina (*La Traviata*) with Cedar Rapids Opera. Ms. Bryan holds degrees in voice from Lawrence University, the University of Louisville, and the University of Wisconsin-Madison. Presently, she is on faculty at Central College in Pella, IA.

Michelle Buck (Adele) is a soprano from Elburn, IL. Past performances include *Die Zauberflöte* (1. Dame, 1. Knabe), *Le Nozze di Figaro* (Susanna, Barbarina), among other musical theatre shows and concerts. She sang 1. Soprano at Theater Magdeburg for the 2015-2016 season, and made her debut in *Don Pasquale* (Norina) in 2016 with Teatroperando Bologna. She recently sang the soprano solo in Beethoven's *C Major Mass*, and will record a new opera in Berlin this Fall.

Anmol Gupta (Blind) is thrilled to be in his second production with the Madison Savoyards. Anmol is a recent graduate of Lawrence University (Appleton, WI), where he studied with Dr. John Gates and majored in Psychology and Music. Previous productions include *The Gondoliers* (Madison Savoyards), *The Count Ory, The Beggar's Opera*, and *The Tender Land*.

Nick Kaplewski (Alfred) is excited to be rejoining the Madison Savoyards for one of his favorite light operas, *Die Fledermaus*. Previously, he sang in several operas of all types with the Pine Mountain Music Festival. His favorite roles include Major General Stanley in *The Pirates of Penzance* and Brad Majors in *The Rocky Horror Show*. Nick lives with his wife, Ashley, and one year old son, Joseph, with home he enjoys making beautiful music and sharing his love of the theater.

Tom Kastle (Frosch) is delighted to make his Madison Savoyards debut with *Die Fledermaus*. Past productions include opera narrations with the Candid Concert Opera Company and hosting a documentary nominated for an Emmy. Recently, Tom was a muleteer/stage guitarist for Four Season's *Man of La Mancha*, storyteller/guitarist for Fresco Opera's Opera *Storytellers*, music director and tap dancing Hagrid in Mercury Players Theatre's *Harry Potter and the Pet Rock*, and the title role in the Madison Shakespeare Company's *Henry IV* (Part1).

Kirsten Larson (Prince Orlofsky) is a recent graduate of Louisiana State University, where she earned a Masters of Music in Vocal Performance. Kirsten's previous performances with the Madison Savoyards include Cousin Hebe in *HMS Pinafore* and Ensemble in *Pirates of Penzance*. She has also performed as a soloist with the LSU Symphony Orchestra, the Middleton Community Orchestra, and the professional choir Red Shift. This year, Kirsten joins Madison Opera as a Studio Artist for the 2018-2019 season.

Alexander Quackenbush (Frank) is thrilled to perform again with the Madison Savoyards! He is currently attending Lawrence University in Appleton, Wisconsin pursuing a Bachelor of Music degree in Vocal performance under the tutelage of Steven Paul Spears, expecting to graduate in Spring 2019. His past productions include Lawrence University's *The Count Ory* (Tutor) and *Hydrogen Jukebox* (Baritone Lead). Exciting upcoming opportunities include concerts with the Capitol City Band in Madison as well as playing the role of Gianni Schicchi in Lawrence University's *Gianni Schicchi*.

Tim Rebers (Eisenstein) is a Milwaukee-based singer/actor/composer. He's excited to be making his Madison Savoyards debut. Tim has performed shows with Skylight Music Theatre, Florentine Opera, Milwaukee Opera Theatre, Opera for the Young, Music by the Lake, Acacia Theatre, Theater RED, and Light Opera Works (Evanston, IL) and has appeared in concert with Southwestern Suburban Symphony, Concord Chamber Orchestra, and the Choral Arts Society of Southeastern Wisconsin. Recent roles include Hoffmann in *Tales of Hoffmann* and Edward Rutledge in *1776*, as well as performances of Schubert's *Winterreise* in recital with his wife, (and accompanist) Maggie. As a composer, Tim's first full-length opera, *THANK YOU. NEXT!* was commissioned and premiered by Milwaukee Opera Theatre in 2016.



Kirstin Roble (Sally) maintains a busy performance schedule. She was last seen in Fresco Opera Theatre's production of *Queen of the Night* and in Madison Opera's *Carmen*. Recently, Ms. Roble has been seen in productions with First Act Children's Theatre, National Women's Music Festival, and Opera on Tap- Milwaukee. She was also the Alto soloist for Mozart's *Coronation Mass* at Concordia University- WI in April. Next, Kirstin will be seen in Fresco Opera's *Opera at Olbrich* in August.

Benjamin Swanson (Falke) originally from Chicago, IL, is thrilled to be making his Madison Savoyards debut in *Die Fledermaus*. Benjamin previously performed in operas at the University of Wisconsin-Whitewater including: *Street Scene* (Frank Maurrant), *Signor Deluso* (Signor Deluso), *Cosi fan tutte* (Guglielmo). Finishing his last year of an undergraduate degree in vocal performance, he is seeking out graduate school programs.



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CHORUS

Pete Beach is excited for his first Savoyards show! He has previously been involved in Proud Theater Madison as a Youth Artistic Director. He was introduced to singing by his high school choir teachers, Ms. Stansfield and Mr. Mielke. He would like to thank his family for supporting him, and especially Rose for getting him into this.

Rose Beach is excited to be back for her second production with Madison Savoyards, after having a great time in last year's *H.M.S. Pinafore*. Her other recent credits include *Beauty and the Beast* and *Queen of the Night*. You can also catch her this fall in Middleton Players Theatre's *Sweeney Todd*. When she's not singing, Rose can usually be found crocheting or studying for her classes at MATC.

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

Keith Christianson is dead chuffed to be returning to the Savoyards cast for a third time. Other credits include singing in the shower and endless renditions of *Wheels on the Bus* with a toddler.

Diana Eiler is a graduate of Heidelberg College, NATS Great Lakes Regional winner, Jessye Norman Award recipient, and Friedrich Schorr Opera Star Search semi-finalist. Oratorio solos include: Handel's *Messiah*, Vivaldi's *Gloria*, Mendelssohn's *Elijah*; Fort Wayne Bach Collegium *B Minor Mass*, *St. John Passion*, *St. Matthew Passion*; Madison Symphony Chorus Rutter's *Gloria*, Mozart's *Missa in F Major*, and Kodaly's *Missa Brevis*. Stage and concert: Toledo Opera, Findlay Light Opera, Pulse Opera House, Opera for the Young, Fresco Opera Theatre, Opera on Tap Milwaukee.

Jacob Elfner is an undergraduate baritone studying with Paul Rowe at the University of Wisconsin-Madison. He is a senior pursuing a degree in Vocal Performance, and has recently appeared as Alcindoro in UW Opera's production of *La Bohème*. He has also been a member of UW's Concert Choir, and he performed as a soloist in Choral Union's rendition of the *St. Matthew Passion*. Outside of singing, Jacob enjoys playing sports with friends and improving his skill on other instruments, such as the guitar or piano.

Natalie Falconer is thrilled to be performing again with Madison Savoyards. Her past productions include HMS Pinafore (Buttercup Cover), The Gondoliers (Inez), Iolanthe (Iolanthe), and Pirates of Penzance (Kate); MTM's La Cage Aux Folles (Jacqueline), Nine (Mama Maddalena); Four Seasons Theatre's My Fair Lady (Mrs. Pearce); and recent feature in Madison Opera's Abduction from the Seraglio. She is a member of Wisconsin Chamber Choir. She earned her Bachelor's in Music from Roosevelt University and studies with Dr. J. Adam Shelton.

Courtney Kayser is an American lyric mezzo-soprano hailing from the small town of Anamosa, Iowa. Her most recent performance on the opera stage was as an Evil Stepsister in *Garage Opera:* Cinderella with Fresco Opera Theatre, as well as performing as a chorus member for Abduction from the Seraglio with Madison Opera, and a principal character in A Kurt Weill Cabaret with UW-Opera. Courtney received her Master's at UW-Madison.

Deanna Martinez is excited to be singing with The Madison Savoyards again! Deanna has studied music for most of her life and is a chorus member of the Madison Opera. Her favorite show credits include playing Josephine u/s for *HMS Pinafore*, Cassilda for *The Gondoliers*, Mabel for *Pirates of Penzance*, Chava for *The Fiddler on the Roof*, Phoebe for *As You Like It*, and Cleopatra for *Anthony and Cleopatra*.

Christian Smith is excited to be in his first production with Madison Savoyards. He is a Sociology doctoral student who also studies voice with the excellent Cayla Rosché. He was most recently seen as Gaston in St. Bernard Players' *Beauty and the Beast*.

Fred Younger has been privileged to be on stage for 11.11% of Madison Savoyards seasons, from *Utopia Ltd*. in the sunny South Seas to the high seas of *H.M.S. Pinafore*. He hopes to increase that percentage in the coming years. 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.

DANCERS

Cindy Stefanek (soloist), from Middleton, is ecstatic to start her Junior year at Middleton High School. She trains in the Pre-Professional Division at Central Midwest Ballet, and has since it opened in 2015. She has performed in CMB's *The Little Matchstick Girl* as Johanna's Friend and a Perfume Seller, and originated several roles in the Spring Showcase. Cindy has also performed in Madison Ballet's *Nutcracker* as Young Clara and loves dancing all styles of dance.

Anna Kuriyama was born in Japan and started ballet at the age of 2. When she was 5 years old, she moved to South Carolina and was trained by Cathy Girvin at Studio One Ballet school for 5 years. Anna moved to Middleton last October and is training at CMB. Anna is now 11 years old and goes to Kromrey Middle School. She also loves swimming, figure skating, and tennis.

Alili Mendelin lives in Middleton, and will begin her seventh grade year at Kromery Middle School. Aili first trained at Storybook Ballet and now dances in the Standard Division at CMB. She has performed as a Birdseller, Harlequin and Villager in *The Little Matchstick Girl*. Aili also performed in *Flute Minuetto* at the Wisconsin Dance Council Awards Ceremony in Oconomowoc. When not dancing, Aili enjoys golf, piano and traveling to new places

Madelaine Paré (U/S) studied ballet at Storybook Ballet and now trains in the Standard Division at Central Midwest Ballet Academy. She enjoys performing and has performed: Divert 3 and Bird Seller in CMB's *The Little Matchstick Girl*; Party Boy, and Soldier in Madison Ballet's *Nutcracker*; and Moth in *Cinderella*. While her training focuses on ballet, she also enjoys exploring jazz, modern, contemporary, and character. Madelaine will be an eighth grader this fall at Madison Country Day.

Talia Richmond is a 12-year-old Madison native and student at Hamilton Middle School. Talia has been dancing for almost 10 years, and is now in the Standard Division at Central Midwest Ballet Academy. She has performed in CMBA's *The Little Matchstick Girl* and Spring Showcase, several community events, and multiple Madison Ballet productions. Talia has originated several roles in CMBA performances. Talia's training focuses on ballet, but she also enjoys learning different types of dance.

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Central Midwest Ballet offers our community excellence in dance performance and training. We assist our students to achieve their highest potential in technique while developing self-esteem, positive self-image, and lifelong health habits. Our curriculum and faculty provide our students instruction both in the foundational skills of classical ballet and in a variety of dance forms to help them appreciate the cultural and ethnic diversity of expression in dance. Our scholarship opportunities make our programs widely accessible to students from all economic backgrounds. CMB is committed to allowing our community to experience the joy, artistry and beauty of dance.

PRODUCTION TEAM

Martinique M. Barthel (Production Stage Manager) is a proud member of Actors Equity Association and has been Stage Managing in the Madison area for more than 18 years. She is thrilled to be part of this incredible team. Some favorite stage management credits include Sex With Strangers (Renaissance Theaterworks); Black Nativity (Black Arts Milwaukee); Spamalot, Assassians, and Kiss Me, Kate (Four Seasons Theatre); Big Fish (Theatre LILA/Four Seasons Theatre); Lines, Constellations, and The Bed (Theatre LILA); The Mojo and the Sayso (Theatre LILA/Bronzeville Arts Ensemble); Change Your Mind, Change the World (2012) and The World We Make (2016) panel discussions with His Holiness, the 14th Dalai Lama; and the UW Varsity Band Show (2015-2017). Martie also serves as an Artistic Associate for, and Production Manager of, Theatre LILA; a growing Small Professional theatre company based in Madison.

Christopher Boveroux (Chorus Master) is a native of Appleton, Wisconsin. Recognized as an outstanding teacher at the University of Wisconsin-Madison, he has conducted ensembles at the University of Wisconsin and the University of Oregon as well as serving as chorus master for Falstaff and La Bohème with University Opera. His research and performance interests include both early and new music, and he has commissioned and premiered new works for chorus from Wisconsin, Oregon, and Texas composers. Dr. Boveroux holds a doctorate from the University of Wisconsin-Madison, as well as degrees from the University of Oregon and Hamilton College, and currently serves as the Director of Music at First Baptist Church of Madison.

Aimee Teo Broman (Costume Assistant & Program Design) has performed in five of the Madison Savoyards' choruses since 2008. Aimee is a biostatistician at UW-Madison and a violist with Edgewood Chamber Orchestra.

Jimmy Dewhurst (Assistant Stage Manager) is a recent graduate of the University Wisconsin-Madison, where he double majored in Theatre with a focus in stage management and Chinese. A native of Brooklyn, NY, Jimmy plans to move back at the end of the summer in hopes of having a career in theater. Past credits include Stupid F***ing Bird and Arturo Ui with the UW Theatre department and countless one night events as a stagehand at Memorial Union. Fledermaus will be Jimmy's first production with Madison Savoyards. Jimmy would like to thank Martie and Adam for this opportunity and his grandparents for their constant support of his theatrical career.

Ingrid Kallick (Graphic Artist) studied sculpture and graphic design at the University of Illinois, and was a scientific visualization expert at the National Center for Supercomputing Applications. She is a Madison-based artist specializing in graphic design, set painting, murals, illustration, and creative writing. Her illustrations have appeared in *Communication Arts*, *Scientific American*, the cover of *Science*, and *Cricket*.

Ben Krueger (Lighting Designer) is a local lighting and sound designer. He is happy to be working with Madison Savoyards again. He designed Madison Savoyards' production of *H.M.S. Pinafore* last year. He has also designed for Central Midwest Ballet Academy, Fermat's Last Theater Company, Wilder Theatre, and University Theatre.

Marguerite Luksik (Ballet Choreographer) is the Artistic Director and Founder of Central Midwest Ballet Academy in Middleton and is also on faculty with the UW Madison's Dance Department. She has previously been on faculty with Allegheny Ballet Academy and Madison Ballet where she was also the Education and Outreach Coordinator. Ms. Luksik has also worked with the Overture Center of the Arts as a teaching artist in their Kennedy Center Arts Initiative program and a reviewer in their Jerry Awards program. As a professional dancer, Ms. Luksik danced with Pittsburgh Ballet Theatre, Ballet Austin, and Madison Ballet where she retired as a principal in 2015 after performing lead roles in several Balanchine ballets, W. Earle Smith's *Dracula*, and *Nutcracker*.

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.



Kristin Roling (Choreographer) is pleased to return to choreograph *Die Fldermaus*, her fourth production with the Savoyards, having previously choreographed *H.M.S. Pinafore*, *Princess Ida*, and *The Gondoliers*. 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.

Rebecca Stanley (Costume Designer) is excited to be working with Madison Savoyards again for a fourth year. This year was especially fun because she offered a lot of creative visual input into the masquerade in Act 2. Rebecca's work has been seen in Madison for nearly two decades in dozens of shows. She runs a custom sewing business called *Madisewn*, where she teaches sewing and is available for hire. She is glad you're here and hopes you enjoy the show!

Robert Taylor (Orchestra Coordinator) received his Masters 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 Wisconsin Chamber Orchestra, Madison Symphony Orchestra, Children's Theater of Madison, the Madison Savoyards since 1995, and in ensembles and as a soloist for the First Unitarian Society's *Music for a Summer Evening* series. He has also performed with various orchestras in the Detroit and Chicago areas. He is also the artistic director and a performer of the Madison area chamber ensemble *con vivo!* Robert has been a performing participant for the *Amici della Musica* master classes with Karl Leister in Florence, Italy.



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MADISON SAVOYARDS, LTD. PRODUCTIONS *

<i>Iolanthe</i> 19	963, 1971, 1979, 1988, 2001, 2013	3
The Yeomen of the Guard	1964, 1984, 1995, 2009)
The Sorcerer	1965, 1992, 2007	7
Trial by Jury	1965, 1978, 1987, 1992, 2002	2
The Pirates of Penzance. 1966, 1970, 19	976, 1981, 1987, 1996, 2005, 2012	2
Princess Ida	1967, 1980, 1999, 2014	1
H.M.S. Pinafore 1968, 1972, 19	977, 1986, 1994, 2000, 2010, 2017	7
<i>The Mikado</i> 1969, 19	975, 1983, 1990, 1998, 2008, 2015	5
Ruddigore	1973, 1978, 1989, 2004	1
The Gondoliers	1974, 1985, 2003, 2016	5
Patience	1982, 1991, 2006	5
Utopia, Limited	1993, 2011	L
The Grand Duke	1997	7
Cox and Box, by F.C. Burnand & Arthur S	Sullivan2007	7
Die Fledermaus, by Johann Strauss II	2018	3

^{*}by W.S. Gilbert & Arthur Sullivan unless otherwise noted

From the President, Board of Directors

What an honor this has been to help usher Madison Savoyards, Ltd. into its 55th season as the board president. Imagine if you will the literal *thousands* of people who have participated in this company's history—performers, families, artists, crew, audiences, and even children! It is a bittersweet celebration this year because we have lost two long-term supporters, Charles Anderson and William Wartmann. My first memory of meeting Charles was at Des Moines Metro Opera my first season as an apprentice. Charles' smile and energy greeted me after subsequent productions at UW and with MSL. His support and friendly candor will be treasured and missed. William Wartmann has provided many years of support that allowed us to continue recording and archiving our productions. We are grateful for the support they showed the arts community in Madison.

To make theatre of any caliber happen in a city as theatre-rich as Madison is no easy task. First, you have to have a vision for the company, a vision for a show, and then hire the artisans and production team to bring that vision to light. Then the show is cast, rehearsed, publicized run through tech week, and THEN performed for an audience. Like a farm to table restaurant, it is a long journey from the beginning to the end when producing theatre that takes months, if not years, of preparation.

There are many unsung heroes who make these productions happen behind the scenes. The MSL board has been an all-volunteer organization for 55 years. As soon as one production ends, the board begins working to support and build the next. Sometimes there are 9 to 11 board members working to make all of this happen- from setting up publicity opportunities, coordinating the email list serve, organizing volunteers, developing a cabaret, to bookkeeping and accounting. (And that's only a handful of the duties the board takes on!) Many skills, and many people, bring these performances to you each year, and it would be an egregious error to neglect penning my thank you to them in this address. Aimee, Anne, Catherine, Don, Glen, Nicholas, Peter, and Rebecca—thank you for the work you put in and working to continue the legacy of performing arts in Madison.

We hope that you enjoy this performance as it's the first time we tackle the challenge of new (to us) repertoire with the hopes that every few years we can offer something outside of our G&S norm to continue enticing new and returning audiences. We'd love for you to fill out our audience survey found in these pages to give us feedback. This year's president's letter serves as my outgoing address.

Thank you for supporting us, and here's to another 55 years!

Dr. J. Adam Shelton, outgoing board president

MADISON SAVOYARDS GENERAL FUND

Donations to our General Fund are tax-deductible and are used entirely to cover administrative and production costs, such as mailings, set and costume building, and hiring talented local musicians, vocalists, and artists.

MADISON SAVOYARDS ENDOWMENT FUND

In 2002, Madison Savoyards established an Endowment Fund with the Madison Community Foundation, initiated by a gift from the Sally Ann Davis Estate. Donations to Madison Savoyards' endowment fund are tax-deductible and provide support for Madison Savoyards' performances in perpetuity!

See our webpage, www.madisonsavoyards.org for more information about how to donate!

THANK YOU TO OUR GRANTING ORGANIZATIONS

This production is supported in part by a grant from the Madison Arts Commission, with additional funds from the Wisconsin Arts Board; by Dane Arts with additional funds from the Endres Mfg. Company Foundation, The Evjue Foundation, Inc., charitable arm of *The Capital Times*, the W. Jerome Frautschi Foundation, and the Pleasant T. Rowland Foundation; and by a grant from the Wisconsin Arts Board with funds from the State of Wisconsin and the National Endowment for the Arts.



MADISON SAVOYARDS, LTD. CONTRIBUTORS

Madison Savoyards gratefully acknowledges the support of our many generous donors. This list reflects donations given to our General or Endowment funds between June 1, 2017 to May 31, 2018. Please contact us if there is an omission or error in our records. We also thank our many anonymous donors.

Contributors to the Madison Savoyards, Ltd. receive the newsletter, *Savoyardage*, notice of upcoming events, audition information for future productions, and notice of release of new recordings. Most importantly, contributors help maintain 55 years of wonderful Gilbert & Sullivan and other light opera productions in Madison.

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