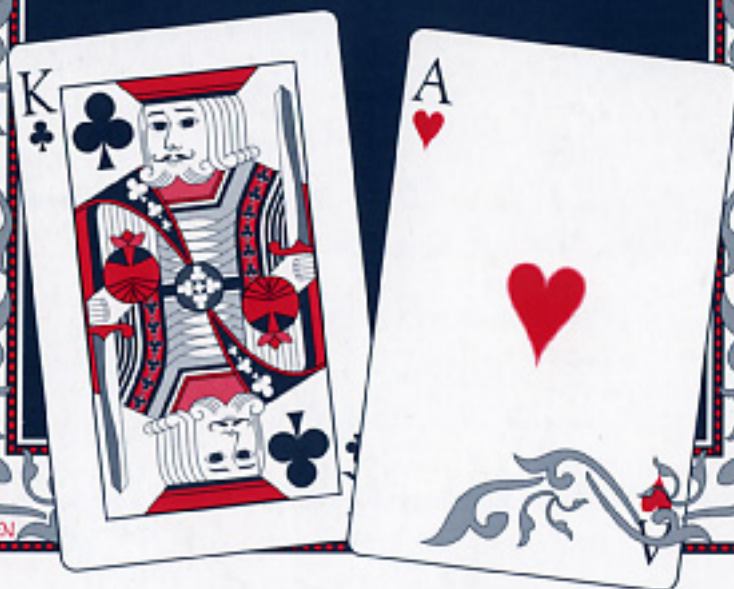


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The Madison Savoyards, Ltd.
presents

The Wisconsin Premiere of

The Grand Duke

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



Rael F. LaBreche
Stage Director

Randall A. Meder
Music Director/Conductor

Molly T. Weiss
Assistant Music Director

Joan Rock
Choreographer

David Torney
Scenic Designer

Penny Jacobus
Lighting Designer

Roberta Sprain & Gaida Vickerman
Costume Designers

Jeff Macheel
Technical Director

Scott D. Hurlbert
Production Coordinator



Wisconsin Union Theater

July 17-19, 25-26 7:00 p.m.

July 27 2:30 p.m.

Musical Numbers

Overture.....Orchestra

Act I, Scene 1

Won't it be a Pretty Wedding?.....Lisa, Olga, Gretchen,
Bertha, Elsa, Chorus
Pretty Lisa, Fair and Tasty.....Lisa, Ludwig, Chorus
By the Mystic Regulation.....Ludwig, Chorus
Were I a King in Very Truth.....Ernest, Chorus
How Would I Play this Part.....Julia, Ernest
My Goodness Me! What Shall I Do?.....Chorus, Ernest
Ten Minutes Since I Met a Chap.....Ludwig, Chorus
About a Century Since.....Notary, Chorus
Strange the Views Some People Hold.....Ernest, Julia,
Notary, Lisa, Ludwig
Now Take a Card, and Gaily Sing.....Ernest, Julia,
Notary, Lisa, Ludwig

Act I, Scene 2

The Good Grand Duke.....Chamberlains
A Pattern to Professors of Monarchical Autonomy.....Grand Duke
As O'er Our Penny Roll We Sing.....Baroness, Grand Duke
When You Find You're a Broken-Down Critter.....Grand Duke
Come Hither, All You People.....Grand Duke, Ludwig, Notary,
Gretchen, Lisa, Bertha, Olga, Chorus
Oh, A Monarch Who Boasts Intellectual Graces.....Ludwig, Chorus
Ah, Pity Me, My Comrades True.....Julia, Chorus
Oh, Listen to Me Dear.....Lisa, Julia
The Die is Cast.....Lisa, Chorus
For This Will Be A Jolly Court.....Ludwig, Julia, Chorus

Act II

As Before You we Defile.....Chorus
Your Loyalty Our Ducal Heart-Strings Touches.....Ludwig
At The Outset I May Mention.....Ludwig, Chorus
Yes, Ludwig and His Julia Are Mated.....Ludwig
Take Care of Him--He's Much Too Good to Live.....Lisa, Ludwig

Your Highness, There's a Party at the Door.....Chorus
With Fury Indescribable I Burn.....Baroness, Ludwig, Chorus
Now Away to the Wedding We Go.....Baroness, Chorus
So Ends My Dream.....Julia
Broken Every Promise Plighted.....Julia
If the Light of Love's Lingerin' Ember.....Julia, Ernest, Chorus
Come, Bumpers--Aye, Ever-So-Many.....Baroness, Chorus
Why, Who is This Approaching?.....Ludwig, Chorus
The Prince of Monte Carlo.....Herald, Chorus
His Highness We Know Not.....Ludwig
We're Rigged Out in Magnificent Array.....Prince, Princess,
Costumier, Six Nobles including Viscount Mentone
Take My Advice--When Deep in Debt.....Prince of Monte Carlo, Chorus
Hurrah! Now Away to the Wedding.....Ernest, Grand Duke,
Notary, Chorus
Well, You're a Pretty Kind of Fellow.....Grand Duke, Chorus
Happy Couples, Lightly Treading.....Chorus

"When exigence of rhyme
compels, orthography forgoes her
spells, and 'ghost' is written
'gho-est'"

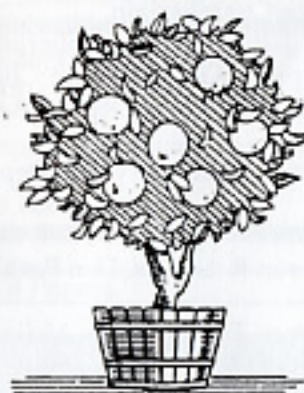
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Cast of Characters

(In order listed in the Original Score)

Rudolph (Grand Duke of Pfennig Halbpennig).....Scott D. Hurlbert
 Ernest Dummkopf (A Theatrical Manager).....Michael Brunner
 Ludwig (His Leading Comedian).....Josh Kapfer
 Dr. Tannhauser (A Notary).....Thomas McClurg
 The Prince of Monte Carlo.....John Kruse
 Viscount Mentone.....Charles Kwon
 Ben Hashbaz (A Costumier).....Brett Jenson
 Herald.....Paul Bushland
 The Princess of Monte Carlo (Betrothed to Rudolph).....Amy Nelson
 Baroness Caroline Von Krakenfeldt (Betrothed to Rudolph)..... Pamela Schroeder
 Julia Jellicoe (An English Comedienne).....Julie R. Soddy
 Lisa (A Soubrette).....Diane Schoff

Members of Ernest Dummkopf's Company:

Olga.....Katie Neuser
 Gretchen.....Ilona M. Pinzke
 Bertha.....Margaret Meder
 Elsa.....Cara Beth Lotzer
 Martha.....Rachel Edie
 Lord Chamberlain.....Don Rashke
 Vice-Chamberlain.....Steven R. Lorenz
 Assistant Vice-Chamberlain.....Michael C. Gillis
 Deputy Assistant Vice-Chamberlain.....Charles Kwon
 Temporary Sub-Deputy Assistant Vice-Chamberlain.....Jason L. Forsythe
 Acting Temporary Sub-Deputy Asst. Vice-Chamberlain.....Thomas C. Lawrence

Nobles: Jason L. Forsythe, Michael C. Gillis, Thomas C. Lawrence, Steven R. Lorenz, Don Rashke.

Actors, Townspeople: Melissa Aaron, Ian Aley, Megan Aley, Greg Ash, Elisabeth Beckman, Sean Bode, Paul Bushland, Meghan Deese, G. Travis Dilweg, Jason L. Forsythe, Michael C. Gillis, Ken Hammel, Brett Jenson, Charles Kwon, Thomas C. Lawrence, Steven R. Lorenz, Michael Mixtacki, Andrew Morgan, Amy Nelson, Catherine Neumann, Johanna Oosterwyk, Julia Oosterwyk, Julie A. Ottum, Sara Poulson, Steven Powell, Don Rashke, Erik Schroeder, Marshall Smith, Heidi Tiefenthaler, Molly T. Weiss, Lydia Wilson, Carol S. Wright, Rebecca Wright.

The Orchestra

Violin.....Jennifer Axelson, Sarah Knoop, Carol Poquette, Ryan Poquette, Matthew Valley, Lola Yde
 Viola.....Jennifer Buxton, Beth Getman, Vicki Swedish
 Cello.....Robert Burkhart, Phila Poff
 Bass.....Jordan Gilliland
 Flute.....Robert Southard, Leah Whitesel
 Clarinet.....Stephen Damon, Robert Taylor
 Oboe.....Jill Rupnow, Todd Jenner (Fri., July 18)
 Bassoon.....Jonathan Biccum, Anthony Georgeson
 Trumpet.....Steve Gamblin, Ryan Schwarz
 French Horn.....Rebecca Dodson, Pam Gilbertson
 Trombone.....Chad Awtrey, Matt Pickett, Joan Speerschneider
 Percussion.....Nathaniel Bartlett, Dan Smith

The Grand Duke will be performed in two acts.

There will be one ten-minute intermission between
 Act I, Scene 1 and Act I, Scene 2.

There will be one fifteen-minute intermission between
 Act I, Scene 2 and Act II.

The use of recording devices and/or photography equipment is
 strictly prohibited in the theater during the performance.

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Smoking is not permitted in the theater.

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The Argument

In 1750, what is now Germany was a badly divided, largely independent collection of autonomous states such as Brandenburg, Saxony, and Brunswick. Each of these little states was ruled over by its own king. There were also smaller autonomous territories known as grand duchies, ruled over by grand dukes, who were next in rank to kings. One such grand duchy that is still extant is Luxembourg, a 99-square mile area between Germany, France, and Belgium, governed as a Constitutional Monarchy.

ACT I, Scene 1: Public Square of Speisesaal 1750

In the Market Place of Speisesaal (the capitol of the Grand Duchy of Pfennig Halbpennig), the members of Ernest Dummkopf's theatrical company are discovered enjoying a repast in honor of the nuptials of Ludwig, his leading comedian and Lisa, his soubrette (an actress who plays "saucy" roles). This is taking place before the wedding, since Grand Duke Rudolph has convened all the clergy to discuss the details of his upcoming wedding to the Baroness von Krakenfeldt. All the members of the theatrical company are part of a conspiracy to dethrone the Grand Duke, and all have promised to vote for Ernest Dummkopf as his successor since he will fill all the positions at court with members of the troupe, "according to professional precedence."

Ernest, however, is not happy even with this magnificent promotion, for he is head over heels in unrequited love with Julia Jellicoe, an English actress in his troupe "whose dramatic ability is so overwhelming that our audiences forgive even her strong English accent." When she comes to him and announces that she must play the leading role in his "production" of the conspiracy--that is, the wife of the Grand Duke-- he is overjoyed. This is cut short when the members of his troupe rush on chasing Ludwig around town, because he inadvertently detailed the entire plot to the Grand Duke's detective.

Dr. Tannhauser, a Notary, explains that an obscure law will solve the problem. Although duels with weapons have been outlawed in Pfennig Halbpennig, a statutory duel has been instituted: the two disputants draw cards from a pack, and the person with the higher card wins. The person with the lower card becomes a legal ghost (ghoest), and all his relations, debts, bets, and obligations pass on to the winner. Ludwig will duel with Ernest under this act, and the winner will go to Rudolph and denounce the loser as the mastermind of the

plot. He will be pardoned for giving King's evidence, and since the loser is legally deceased, no further action can be taken against him. When the Act expires (coincidentally, at 3:00 the next afternoon), the "dead" man returns to life, and all will be well again. The duel takes place, and Ernest draws a king before Ludwig pulls an ace.

ACT I, Scene 2: Public Square of Speisesaal Monday, Wednesday, or Friday (The Band isn't Playing)

Meanwhile, the Grand Duke's detective has given his report to the Baroness von Krakenfeldt to give to the Grand Duke. She delivers the letter, but before Rudolph reads it he and the Baroness discuss how well they can live without spending much money at all. When the Grand Duke is once more alone, he reads his detective's report, and learns of the plot against him. He despairs, not knowing how to counter it, when Ludwig comes to confess and be pardoned. Before he can do so, the Grand Duke declares his own despondency, and Ludwig sees a way out of the situation: he will engage Rudolph in a rigged Statutory Duel, and become Grand Duke in his place. He explains this (neglecting to mention his own part in the plot), and the Grand Duke agrees.

This second duel takes place in front of all the townspeople. After Ludwig once more draws an ace, everyone taunts Rudolph, and he threatens massive reprisals when he returns to life the next day. But Ludwig revives the law for a hundred years, and everything seems settled until Julia announces to the company that she must become Ludwig's bride, displacing his fiancée Lisa. The latter is devastated, but must obey as the Notary points out: "Though marriage contracts--or whate'er you call 'em--are very solemn, dramatic contracts (which you all adore so) are even more so."

"At night, everybody will illuminate; and as I have no desire to tax the public funds unduly, this will be done at the inhabitants' private expense."



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ACT II: Hall in the Grand Ducal Palace

The Next Afternoon

Ludwig and the members of the theatrical company have taken over the court, dressed in the new Greek costumes which Ernest had purchased for an upcoming revival of "Trolius and Cressida" (because these are the only clothes which are even remotely appropriate), and Ludwig describes how he will run Pfennig Halbpennig as if it were a modern revival of classical Athens, to fit their costumes, if for no other reason.

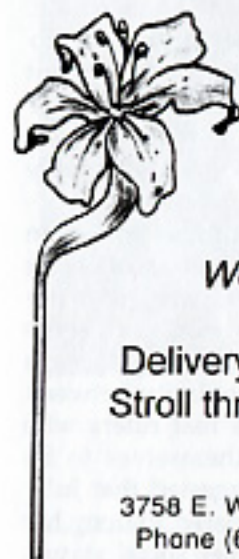
When they are alone, Ludwig and Julia discuss how she should play the part of the Grand Duchess. He prefers her to stay in the background, leaving him free to do whatever he wishes, while she explains that her strengths lie in highly dramatic situations. They still have not resolved this when the Baroness von Krakenfeldt arrives for her wedding with Grand Duke Rudolph, fuming because she has not been given the respect she is due by these new courtiers. When she is informed that he has perished, she reminds Ludwig that when he won the duel he also took on all of the previous Grand Duke's commitments, including herself. Julia does not want to give up her role, but the Baroness does have the law on her side.

In the midst of this wedding celebration, a herald appears to announce the imminent arrival of the Prince of Monte Carlo. Not impressed by this formality, Ludwig instructs the members of the troupe to spring out upon the visitors in a manner that is, to say the least, unsuited to a dignified court. Nonplussed by this, the Prince manages to explain that his daughter had been betrothed in infancy to the Grand Duke of Pfennig Halbpennig, and that he has brought her to the Grand Duchy just before she came of age at 2:00 (when the agreement would have become null and void) because he didn't have the money to do so until recently, when he invented the game of roulette.

It is now the Baroness's turn to be distraught, as her marriage to Ludwig is frustrated because the Princess of Monte Carlo has a prior claim. However, before any other marriage can occur, Rudolph and Ernest arrive from the cemetery, accompanied by the Notary who has reread the law and discovered that in statutory duels, the ace invariably counts as the lowest card in the pack. Thus, Ernest and Rudolph ought never to have died, and Ludwig's revival of the act for a hundred years was not valid. Rudolph resumes his throne, and finds that the Princess of Monte Carlo is quite attractive (and no longer poor). Julia and Ernest are reunited, and when the original Act expires so are Lisa and Ludwig.

--David Ben Leavitt

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Stage Director's Notes

When The Grand Duke opened on March 7 of 1896 in the Savoy Theatre, it did so with something of a black cloud hanging over it, although the audience included many notables of their day (our modern day equivalents of Scott Klug and Russ Feingold). They all seemed to enjoy themselves, yet there was a general understanding that there would be no more "new" creations from the great collaborators after The Grand Duke closed. And close it did after a mere 132 performances, the shortest run of all their operas.

Now, 101 years later, the Madison Savoyards have returned to this last work with a new vigor and desire to lift some of the darkness that surrounds it. We have found the piece to be filled with some of Mr. Sullivan's finest music and some of Mr. Gilbert's silliest situations. To say that it is not a work with staging problems would be foolish, but these problems are hardly insurmountable and no worse than some of today's biggest Broadway hits. It appears that the hardest obstacle for Mr. Sullivan and Mr. Gilbert to surmount is their own invariably high standard, one against which they alone can be measured.

In May, 1970, Max Sutton (a notable G&S expert) suggested, at an international conference held at the University of Kansas, that the whole theme of The Grand Duke is the playing of parts, or more specifically, the extent to which roles can obscure a person's real sense of identity. He pointed out that in the opera, everyone is playing a part, not just the actors. It dramatizes the close similarity between theatre and politics. As the plot develops, it is the real rulers who behave most like actors, while the actors show themselves to be shrewd politicians, not the least Ludwig. Sutton suggested that Julia Jellicoe is the most compulsive role player of all. Prepared to deny her human individuality for the sake of achieving higher social status, she never allows her private feelings to interfere with professional duties. The bottom line is that all the characters are basically playing games with one another.

Tonight, please allow us to play a game with you. It is the game of G&S folly. It is a game where the "jolly, jolly jinks" and "the code of the duello" are all part of the unfolding format of fun, witticism and intellectual jabs at a culture and a people that are so thoroughly enjoyable--the British! Within this game, I am thankful to have had the opportunity to lead such a wonderful band of gamesters. They have taught me much through their devotion to excellence and have kept my funny bone well-exercised. And now, we offer this production to the wonderful memory and talents of these two great collaborators....

- Ravel F. LaBreche

Gilbert and Sullivan Archive Grand Duke Poster



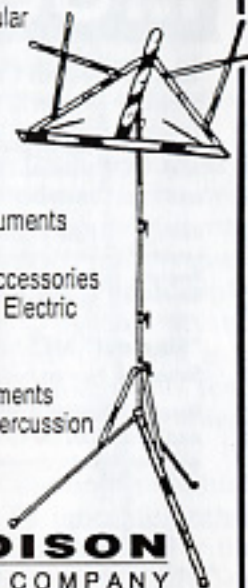
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Warmer Times*
Saturday, February 7, 1998 8:00 PM

Glenda Kirkland, soprano

Overture Wajczak
Knosville: Summer of 1915, Op. 24 Barber
Symphony N° 4, in A Major, Op. 90 "Italian" Mendelssohn

Mozart's Postcards*

Saturday, May 9, 1998 8:00 PM

Linda Bartley, clarinet

Symphony N° 25, in G Minor, KV173db (185) Mozart
Concerto in A, for Clarinet and Orchestra KV 622 Mozart
Symphony N° 31, "Paris," in D, KV 29 Mozart

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Music Director's Notes

The music of the Grand Duke is truly some of the finest in any of Sullivan's collaborations with Gilbert. Being the last of their work together, it represents his fully developed compositional talent. It is noteworthy that the chorus is given an unusually large proportion of the musical responsibility, being involved in twenty-three of the musical numbers. This is the most Sullivan ever assigned to a chorus, so it demands a strong vocal ensemble.

One of the great challenges for a production of The Grand Duke is that there is no full score available for the conductor. The only available score is the piano reduction which contains no instrumental cues. Still, it is a typical offering of this masterful duo, with frequent episodes of silliness from both composer and librettist. For example, Sullivan took some truly strange lyrics (e.g. "By the Mystic Regulation") and set them to delightful tunes which can stick in a person's ear long after the curtain has fallen. The tune of this song exhibits the same sort of playfulness found in the text for which it was written.

The overture of The Grand Duke is one of the only six which Sullivan himself composed. The other five are Patience, Iolanthe, Princess Ida, The Yeomen of the Guard and The Gondoliers. For the remaining eight comic operas written with Gilbert, he happily left this task to an assistant. Although all of the music in The Grand Duke is Sullivan's own, many in the audience might notice familiar sounding tunes in selections like "Take My Advice--When Deep in Debt," or the tango in "As O'er Our Penny Roll We Sing."

It is a distinct honor to be involved in the Madison Savoyards' first-ever performance of The Grand Duke, particularly with such an excellent production staff and ensemble.

- Randall A. Meder

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Cast Profiles

Michael Brunner (*Ernest Dummkopf*) is thrilled to be making his first appearance with the Madison Savoyards. He recently performed the role of Jesus in Madison Theatre Guild's Godspell. Other Madison roles include Dr. Craven in CTM's The Secret Garden, and his favorite role, the Celebrant in Bernstein's Mass.



Paul Bushland (*Herald*) The Grand Duke marks Paul's ninth year with the Madison Savoyards. His previous principal roles with Savoyards include Tarara in Utopia Limited and the Carpenter in H.M.S. Pinafore. In addition to performing on stage, Paul served on the Savoyards' Board of Directors from 1990 to 1996. Paul also sings with Madison Opera, Madison Symphony Chorus and Festival Choir.



Rachel Edie (*Martha*), a Vocal Performance and Music Education double major at Lawrence University, is happy to be making her second appearance with the Madison Savoyards. Her past shows include Annie (Annie) and Bye, Bye, Birdie with Oregon Straw Hat Players; Fiddler on the Roof (Grandma Tzeitel) and The Pirates of Penzance (Mabel) at West High School; Verdi's Falstaff and Rossini's Cinderella at Lawrence; and The Pirates of Penzance (Kate) with the Savoyards last summer.



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Scott D. Hurlbert (*Grand Duke Rudolph*) is pleased to join the Madison Savoyards, Ltd. for his fifth consecutive show. He has served these past four years on the Board of Directors and the two current years as Production Coordinator. Scott has also performed with Madison Opera and CTM. Scott wishes to thank all the volunteers, business supporters and donors who helped to make this production a success. He would like to dedicate his performance to Marcus, Marissa, Abby, Abram, Lara and Tessa--our future.



Brett Jenson (*Ben Hashbaz*) This Stoughton native has been a Savoyard for the past three years. He has performed in Yeomen of the Guard, H.M.S. Pinafore and, most recently, as a rollicking pirate in last summer's The Pirates of Penzance. In 1995, he played Dracula in the MATC production of their original adaptation of the Bram Stoker novel.



Josh Kapfer (*Ludwig*) has had a relatively short stage career, only about five years long, but he is not a stranger to G&S. His first show was in Stoughton High's 1992 production of The Pirates of Penzance as a pirate. Since then, he has performed in several G&S shows, including as Captain Corcoran in A Gilbert and Sullivan Review, as the Boatswain in the LaCrosse Community Choir's H.M.S. Pinafore; and in the Savoyards' productions of Utopia, Limited, Yeomen of the Guard, and The Pirates of Penzance. Outside of G&S shows, he has also been in Stoughton High School's Black Elk Speaks and Oregon



Straw Hat Players' The Music Man. Josh is studying biology and earth science at UW-LaCrosse and feels honored and privileged to be in this summer's production of The Grand Duke.

John Kruse (*Prince of Monte Carlo*) has worked in the Savoyards' productions since the summer of 1985, having sung many roles: The Grand Inquisitor, Dick Deadeye, Private Willis, The Mikado, Usher, Sir Marmaduke, King Paramount, and Sergeant Meryll. He has also appeared in several CTM shows as Tevye ('84), The Spirit of Christmas Present, Professor Digory and Aslan. He is a retired United

Methodist pastor and has yet to experience "roulette". He is married to Ginny Moore Kruse.

Charles Kwon (*Viscount Mentone*) is delighted to be performing for his first time with the Madison Savoyards. His other recent musical involvements include UW Madrigal Singers and Concert Choir; he is also a cellist in the UW Symphony Orchestra. Outside of music, Charles is a second-year medical student at the UW Medical School.



Cara Beth Lotzer (*Elsa*) is currently a fifth-year senior at UW-Madison majoring in Music Education: Choral And General K-12 and also Vocal Performance. Past productions include Guenevere in Camelot, Nettie Fowler in Carousel, and Mother Abbess in The Sound of Music. She also appeared in Madison Savoyards' 1996 production of The Pirates of Penzance. At the UW, Cara has soloed in the Women's Chorus

and the Concert Choir. She has also sung with the UW-Choral Union and with the Madison Symphony Chorus. This past spring, Cara participated in the UW Concert Choir Spring Tour and also performed a vocal recital. She is employed at the Madison School of Music as a private voice instructor. Cara would like to thank Professor Ilona Kombrink, her family and friends for all their support.



Thomas McClurg (*Notary*) makes his Madison Savoyards debut in the role of the Notary. He has sung with, as well as directed, numerous church choirs and vocal groups across the nation. Prior to moving to Madison from Knoxville, Tennessee, he sang with the Knoxville Opera Company chorus and was soloist in several performances by the Knoxville Community Chorus. He has sung

with the Madison Opera Company chorus and was in CTM's 1996 production of The Secret Garden. "I dedicate these performances to my father who died earlier this year. Thanks for music, Dad".



Margaret Meder (*Bertha*) is a graduate of The University of Wisconsin-Madison where she received a Bachelor of Music degree with an emphasis in vocal music education in 1990. She has been teaching vocal music in the public schools for the past seven years, and is currently the choral director at Cherokee Middle School in the Madison Metropolitan School District. This is her debut performance with the Madison Savoyards.



Amy Nelson (*Princess of Monte Carlo*) is presently enjoying her first time out with the Madison Savoyards after directing The Mikado with their assistance in Evansville last year. She is a very active music teacher and sings with the Festival Choir of Madison. Lastly, she may look young, but is actually married with three kids!



Katie Neuser (*Olga*) is proud to call herself a one-year-old cheesehead! She spent the last four years in New York City where she performed with the New York Gilbert & Sullivan Players, including The Mikado, which starred Steve Allen. She also toured with Opera Northeast and in the national touring production of Ziegfeld: A Night at the Follies. Katie now works for the Wisconsin Milk Marketing Board, and she is delighted to join the Madison Savoyards in The Grand Duke. Thanks to David and family for all their love and support!



Ilna Pinzke (*Gretchen*) feels privileged to return to the stage for the Madison Savoyards, especially in the year of the premiere of The Grand Duke in Wisconsin. Ilna has been seen in a variety of supporting, as well as leading, roles for many Madison area theater groups. "Real" life finds her at Orthopedic Associates of Sauk Prairie in the role of Clinic Manager. "One of life's greatest joys is to have had the opportunity to do what you love with such a wonderful "family" of theater friends. Many thanks and much love to you all!"



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A detailed black and white line drawing of a party scene. It features a large, ornate floral arrangement on the left, a table with a white tablecloth and various items, and several people in the background. The style is intricate and celebratory.

Diane Schoff (*Lisa*) is thrilled to be performing her first role with the Madison Savoyards. She had some of her very beginning stage experience with the Madison Savoyards in Iolanthe and The Mikado. Diane has most recently performed with UW Opera's productions of Die Walkure and Ballad of Baby Doe. She leaves Madison this fall to pursue a Master of Music in Vocal Performance at the



University of Texas-Austin. Diane has spent the last two years teaching orchestra at Winnequah Middle School in Monona.

Pam Schroeder (*Baroness Caroline Von Krakenfeldt*) is pleased to be making her debut with the Savoyards. A teacher at O'Keeffe Middle School, Pam was most recently known to Madison audiences as Anna in the The King and I at MATC and Rose in CTM's The Secret Garden. Other credits include the Norman Luboff Choir, Opryland USA and Fireside Dinner Theatre.



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Julie Soddy (*Julia Jellicoe*) is so excited to be back with the Savoyards this summer in the role of Julia Jellicoe. Audiences will remember Julie from previous summers as Phoebe in Yeomen of the Guard, and in two performances as Ruth in The Pirates of Penzance. Julie has an eclectic performing background in venues ranging from cabaret to opera. She received her Master of Music in Voice from Indiana University, and is a past winner in the Metropolitan Opera Regional Council Auditions. Most recently, Julie was in The King and I with MATC. Some of the groups she has worked with include the Fireside Dinner Theater, Opera for the Young, Ohio Light Opera, The Gilbert and Sullivan Society of Chicago and La Comedia Dinner Theater. With love, Julie thanks her supportive fiancé (to become husband during the run), Steve Gamblin, who is playing trumpet in the orchestra.



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Artistic Staff Profiles

Rauel F. LaBreche (*Stage Director*) Along with this being the Savoyards' first production of The Grand Duke, this year also marks Mr. LaBreche's first production with the Madison Savoyards. You may recognize him, however, as he has served as the Assistant Director for the Wisconsin Union Theater for the past five years (he's the bearded man at the front door that kindly reminds folks to "walk not run" as you all make a scramble for best seats). He was born and raised in Bay View, Wisconsin. With a silly "ham" for a father and a stern but romantically inclined mother, it was perhaps inevitable that he would choose to go into the arts for his life's work. In fact, he was "bitten by the bug" when he was cast in leading roles at his junior high school and later at Bay View High School. Mr. LaBreche received his Bachelor's degree from Carroll College in Theatre and Psychology, then moved to Madison where he earned a Master of Fine Arts in Stage Direction at the UW. He then moved to the Los Angeles area where he taught and directed at California State University at Northridge. He later returned to the Madison area, and has since built successful theatre programs at Monona Grove and Sauk Prairie High Schools, as well as directed for The Rankin Theatre Guild, The RiverSide Players, MATC Performing Arts and other theatre organizations.

Randall A. Meder (*Music Director/Conductor*) received his Bachelor of Music degree from UW-Madison in 1992. He taught choral music at New Holstein High School for four years and is currently back at the UW where he is working on his Master of Music degree in Choral Conducting with Beverly Taylor. He holds the teaching assistantship for the UW Choral Department where he conducts the Women's Chorus and Masters Singers; he is also the assistant conductor of the Concert Choir. He was previously involved in the Savoyards' production of Patience in 1991 as Assistant Music Director. In addition to his work with Professor Taylor, Mr. Meder has studied choral music with Robert Fountain, Scott MacPherson, Timothy Stalter and Anthony Barresi.

Molly T. Weiss (*Assistant Music Director*) is currently finishing her degree in choral and general music education at UW-Madison. She is happy to announce that, after five long years of classes, she is finally preparing to student-teach this Fall. This is the first time she has directed a chorus for a theatrical production. She has enjoyed working with the Madison Savoyards and looks forward to performing more in the future.



Left to right: Joan Rock, Rauel LaBreche, Scott Hurlbert, Randy Meder, Molly Weiss

Joan Rock (*Choreographer*) is pleased to return for a second year with Madison Savoyards after her success last summer with The Pirates of Penzance. Ms. Rock has worked with CTM Productions for 21 years, for whom she has choreographed The Wizard of Oz; Music Man; Fiddler on the Roof; Peter Pan; Cinderella; The Lion, Witch, and the Wardrobe; Big River; Anne of Green Gables; Wind in the Willows; Oklahoma!; Oliver; Beauty and the Beast; Godspell; Finian's Rainbow; A Christmas Carol, among others. Her choreography credits also include productions at the American Folklore Theatre in Door County, Wisconsin. She has also served as Assistant Director and Director for the annual Edgefest Follies for 19 years. Ms. Rock has been choreographer for Blessed Sacrament Encore since 1978, and has been the Director for the past seven productions. She graduated from Loyola University of Chicago with a Bachelor of Science degree in Nursing.

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Kristina Zengaffinen
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A Letter from the President

We were pleased with the responses and feedback we received, and continue to receive, from you regarding last summer's production of The Pirates of Penzance. This season marks our 35th anniversary! We've come a long way since that first performance of Iolanthe back in 1963 at the First Congregational Church. The Board of Directors has been busy planning a season of firsts for this, our special anniversary. For the first time in the history of the Madison Savoyards, Ltd., we are performing The Grand Duke, and on December 11-14 this winter, we will be performing for the first time A Gilbert and Sullivan Christmas Carol in Old Music Hall. This will then bring us full circle to next summer's production of The Mikado, the fifth time it will have been performed.

On behalf of the Board of Directors and staff of The Grand Duke, I wish to thank the following: Rael, Randy, Molly, Ted, Joan, Kathleen, Steve, Stephanie, Ryan, David, Jeff, Sarah, Penny, Roberta, Gaida, Susan, Micki, and Joe on the production team; the orchestra; the cast; the Wisconsin Union Theater, especially Sharon, Judy, Rael, Michael, Jim, and Pete; the many, many volunteers who are the unsung heroes of this company; June, Ryan, Becki, Tom, Johanna, Micki, Judd, and Dave Peterson for their Board support; Ilona, Julie, Micki, June, and Paul for a listening ear; First United Methodist Church, especially Scott Foss and the church board; the many businesses who support us; those of you who support us through your attendance; and especially our donors. I hope every one of you can leave this production with cherished memories. And, in the words of Grand Duke Rudolph, "It's a most beautiful and touching picture of...bliss in its highest and most rarified development!" Thank you, and see you in December!

Sincerely,

Scott D. Hurlbert

President, Madison Savoyards, Ltd.

The Grand Duke

is produced by
The Madison Savoyards, Ltd. Board of Directors

Scott D. Hurlbert, President
June Miyasaki, Vice President
Ryan M. Porter, Treasurer
Rebecca Wright, Secretary
Judson A. Harmon
Thomas Lawrence
Johanna Oosterwyk
David Peterson
Micki Williams

Production Staff Profiles

Joseph Bonardi (*Hair Designer*) has done hair and wig styles for several community theater groups, including past Savoyards' productions (most recently, last summer's Pirates of Penzance), Madison Opera and various UW departmental plays. After completing advanced training at Vidal Sassoon Academy in Chicago, Mr. Bonardi has enjoyed a twenty-year career as a stylist in Madison and is currently employed at Sonoma Hair Salon downtown.

Kathleen Conklin (*Dance Captain*) has performed with several local theatre groups, both as actor and dancer. She has also directed and choreographed several local productions since completing a dance degree at UW Madison. She practices commercial law when she's not practicing dancing. Ms. Conklin has had a lot of fun working with the Savoyards on this production.

Susan Edwards (*Properties Designer*) is happy to return for her second production with Savoyards, having designed properties for last year's Pirates of Penzance. She has worked in various capacities at American Players Theatre, New American Theatre, Sun Prairie Civic Theatre, Madison Rep, Madison Opera and University Summer Theatre. She wishes to acknowledge the talent and support of her fine design assistant husband and favorite tenor, David Henkel.

Scott D. Hurlbert (*Production Coordinator*) joins the Madison Savoyards, Ltd., for his second year as Production Coordinator. He has served four years on the Board of Directors. Scott wishes to recognize the production staff, orchestra, cast, board of directors, First United Methodist Church, business supporters, volunteers and donors who helped to make this production a success.

Penny Jacobus (*Lighting Designer*) is a graduate of UW-Madison's theater program, and has worked with many of the area's theater groups for the last several years. The Pirates of Penzance was her first Savoyards' show, and she is pleased to be lighting for them again this year. Ms. Jacobus has been selected to be the Hemsley Intern in Lighting for the New York City Opera and New York City Ballet this fall and winter.

Steven R. Lorenz (*Dance Captain*) has just finished his freshman year as a music major at Carleton College. At Carleton, he sings in multiple a cappella groups, the Carleton Singers, as well as dances in a student dance troupe. He is also involved in music direction of the student-produced musicals. This is the second Savoyards' show for Mr. Lorenz, following last year's Pirates of Penzance.

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Jeff Macheel (*Technical Director*) is thrilled to be returning for his second year with the Madison Savoyards. Jeff is a graduate of UW Madison's theater program. Past works with the University include Co-technical Director for Romeo and Juliet and Assistant Stage Manager for The Ballad of Baby Doe. He was the set designer and technical director for MADCAP's Ramona Quimby. Jeff has also spent the last four years as a carpenter for Madison Opera, Madison Repertory Theatre and CTM Productions.

Theodore Reinke (*Rehearsal Accompanist*) is in his fourth season as Madison Savoyards' rehearsal pianist. He holds master's degrees in Piano Accompanying and Organ from UW-Madison and has been the organist at Madison's First Congregational United Church of Christ since 1973. A part-time musician, he was employed by the Wisconsin Public Service Commission for 13 years, and since 1990 has been a full-time dad to twins.

Sarah Spencer (*Scenic Artist*) teaches art at Our Lady Queen of Peace School. She has previously done some scenic painting and designing for CTM Productions. Her credits include The Girl of the Limberlost and The Good Times are Killing Me, among others. Long ago, she studied dramatic arts and did a little acting.

Roberta Sprain (*Costume Designer*) studied dress design under Miss Juere at the UW where she was a Related Arts major. She has had an extended career in the design field, including re-design and alteration of wedding dresses for Vera's, and costumers for Madison Opera productions. Her background includes managing fabric departments and operating Robert's Sewing Basket in Middleton for several years. She has enjoyed singing with the Madison Symphony Choir for 26 years where she serves as a section leader for the second sopranos. Ms. Sprain is happy to return for her second season with the Madison Savoyards.

David Torney (*Scenic Designer*) has captivated Madison audiences with his scenic displays for 26 years. He has worked with the Madison Savoyards for 21 years, as well as with Madison Opera, Madison Children's Theater, Wisconsin Dance Ensemble, UW Departments of Theater and Opera, as well as private contracts with WHA-TV, CUNA Credit Union and Heilman Corporation. Dave is a professional stage technician whose talents have enabled his association with the New York City Opera, The Martha Graham and Elliott Feld Dance Companies and many corporate contracts. When not planning numerous ongoing projects, Mr. Torney enjoys sculpture, oil painting, and has an emerald thumb at his most favored hobby, gardening.

Ryan Matthew Porter (*Assistant Stage Manager*) is returning for a second season as ASM. He has been involved with the Savoyards for the last three years and is currently serving as a Board member. He has studied voice at Columbia, Northwestern University and for the past two years with Ilona Kombrink at the UW-Madison. Mr. Porter has performed with several regional opera companies including Chicago Opera Theater and Madison Opera. Next year, he will be finishing his voice training at either University of Indiana-Bloomington or Mannes College of Music in New York with a focus in early music performance.

Gaida Vickerman (*Costume Designer/Coordinator*) wishes to thank her daughter, Justina, who dragged her into the wonderful, wacky world of theatre when she recommended her for a job at CTM Productions. She enjoyed the two years there so much that she is now a very enthusiastic, older student taking costume design courses at UW Madison. It has been fun co-designing *The Grand Duke* with Roberta Sprain.


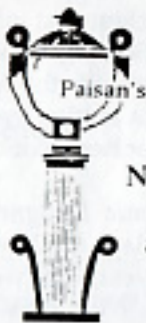

Stephanie Wild (*Stage Manager*) is excited to be making her debut as a stage manager with the Savoyards after having "performed" backstage on the run crew of last year's *The Pirates of Penzance*. She has worked as a stagehand on Madison Repertory Theatre's *The Foreigner* and CTM's *The Secret Garden*. She was the assistant stage manager for CTM's *The Tempest*. Stephanie would like to dedicate this performance to the memory of her mother, Marianne. "Look Mom! I did it!!!"

Micki Williams (*Makeup Designer*) is merrily returning after last year's Savoyards' production of *The Pirates of Penzance*. Ms. Williams resides in Madison with her husband and two children, and thanks them for their constant support. Her recent makeup credits include *Rigoletto* and *The Merry Widow* for Madison Opera.



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And eat my food and drink my wine--especially the latter, O!"

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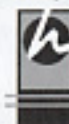
Stage Director.....	Rauel F. LaBreche
Musical Director/Conductor.....	Randall A. Meder
Assistant Musical Director.....	Molly T. Weiss
Choreographer.....	Joan Rock
Technical Director.....	Jeff Macheel
Scenic Designer.....	David Torney
Lighting Designer.....	Penny Jacobus
Costume Designers/Coordinators.....	Roberta Sprain & Gaida Vickerman
Production Coordinator.....	Scott D. Hurlbert
Stage Manager.....	Stephanie Wild
Makeup Designer.....	Micki Williams
Hair/Wig Designer.....	Joseph Bonardi
Properties Designer.....	Susan Edwards
Scenic Artist.....	Sarah Spencer
Assistant Stage Manager.....	Ryan Matthew Porter
Master Electrician.....	Bill Owen, Kathleen Rock
House Technical Director.....	Jim Schaefer
Rehearsal Accompanist.....	Theodore Reinke
Dance Captains.....	Kathleen Conklin & Steven R. Lorenz
Publicity.....	Scott D. Hurlbert, June Miyasaki, Julie A. Ottum, Ryan M. Porter
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Makeup Crew.....	Liz Bakunovich, Jill Carlson, Kylie Craker, Alexis Ferreri, Jan Ross, Jennifer Tisdale, Tami Topper, Burt Tower
Hair/Wig Crew.....	[Names not available at time of printing]
Properties Crew.....	David W. Henkel
Set Construction Crew.....	Greg Ash, Chris McFarlin
Scenic Art Crew.....	Deb Sullivan
Run Crew.....	Chris McFarlin, Wisconsin Union Theater Staff
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Past Shows

The Madison Savoyards, Ltd. Has been producing Gilbert and Sullivan operettas for the past 34 years. Which of these productions have you seen?

1963	Iolanthe	First Congregational Church
1964	The Yeomen of the Guard	La Follette High School Auditorium
1965	The Sorcerer & Trial by Jury	La Follette High School Auditorium
1966	The Pirates of Penzance	First Congregational Church
1967	Princess Ida	First Congregational Church
1968	H.M.S. Pinafore	First Congregational Church
1969	The Mikado	James Madison Memorial High School
1970	The Pirates of Penzance	First Congregational Church
1971	Iolanthe	Madison Area Technical College
1972	H.M.S. Pinafore	First Congregational Church
1973	Ruddigore	UW Music Hall Auditorium
1974	The Gondoliers	Madison Area Technical College
1975	The Mikado	Wisconsin Union Theater
1976	The Pirates of Penzance	Wisconsin Union Theater
1977	H.M.S. Pinafore	Wisconsin Union Theater Neese Theater, Beloit
1978	Trial by Jury & Evening With G&S Ruddigore	Wisconsin Union Theater Wisconsin Union Theater
1979	Iolanthe	Wisconsin Union Theater
1980	Princess Ida The Zoo (Sullivan)	Wisconsin Union Theater Oakwood Village Theater
1981	The Pirates of Penzance	Wisconsin Union Theater
1982	Patience	Wisconsin Union Theater
1983	The Mikado	Wisconsin Union Theater
1984	The Yeomen of the Guard	Wisconsin Union Theater
1985	The Gondoliers	Wisconsin Union Theater
1986	H.M.S. Pinafore	Wisconsin Union Theater
1987	Trial by Jury & Old Favorites The Pirates of Penzance	First Congregational Church Wisconsin Union Theater
1988	Iolanthe	Wisconsin Union Theater
1989	Ruddigore	Wisconsin Union Theater
1990	The Mikado	Wisconsin Union Theater
1991	Patience	Wisconsin Union Theater
1992	Trial by Jury & The Sorcerer	Wisconsin Union Theater
1993	Utopia, Limited	Wisconsin Union Theater
1994	H.M.S. Pinafore	Wisconsin Union Theater Irvin L Young Auditorium, Whitewater
1995	The Yeomen of the Guard	Wisconsin Union Theater Irvin L Young Auditorium, Whitewater
1996	The Pirates of Penzance	Wisconsin Union Theater Irvin L Young Auditorium, Whitewater
	Politically Incorrect Evening with G&S	Lapham School Auditorium
1997	The Grand Duke A G&S Christmas Carol	Wisconsin Union Theater UW Music Hall Auditorium

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The telephone has been bringing our world together since 1876. Gilbert & Sullivan productions have been around since the late 1800s. Both mediums play an important role in the communities they serve. The Madison Savoyards provide a view of the past and a look at the present. At TDS TELECOM, we offer a glimpse of the future.

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Much of the above information is from Here's a How-de-Do! by John W. Barker. Copies of this commemorative guide to the Madison Savoyards, a complete history of the casts, crews, orchestra members and more for the past 33 years, are available for purchase in the lobby.

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 E. Karin & James D. Anderson
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 ** In Memory of E. R. Burns
 *** In Memory of Herbert & Helene Pinzke

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 Muriel Schulleman, et al.
 Dugene K. Schumacher **
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 Dale L. Sorden
 John & Anne Strasma
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A Brief Apology



We have recently purchased our very own computer system for the first time. We're quite excited, and we know that it will help us tremendously to stay current with all of you who are so very important to our success. In the meantime, however, all of the Savoyards' files from all the various computers owned and used by various Board members are still in the process of being consolidated. Please forgive us if we have failed to list your name or donor category. A special acknowledgement list will be printed in our fall newsletter. Thanks to all of you who believe in The Madison Savoyards and so generously give to keep musical theater alive!



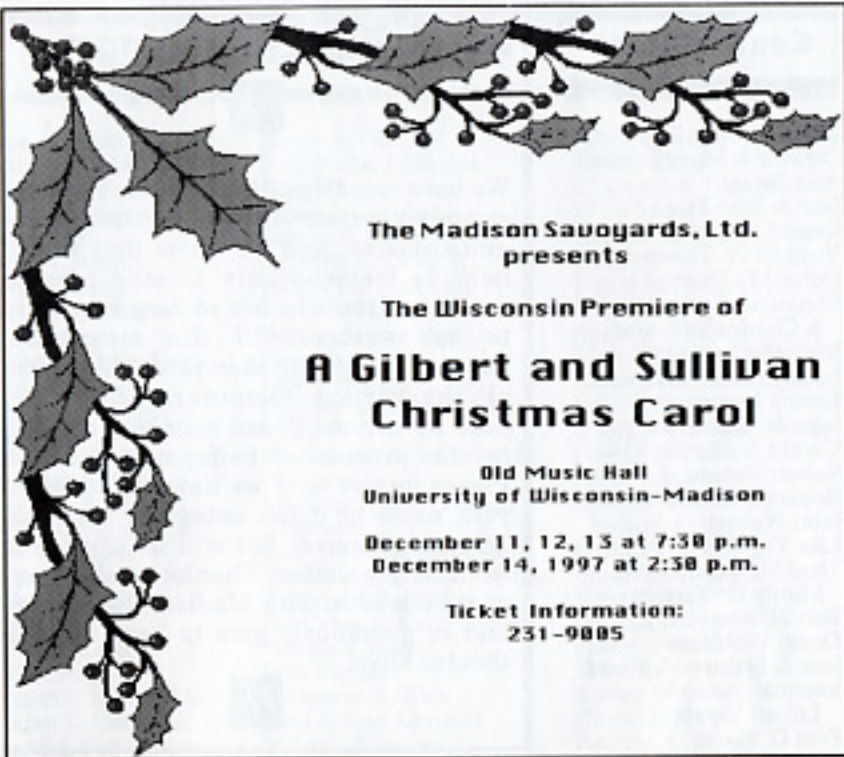
Acknowledgements

A special thanks to American Family Insurance for printing our beautiful posters, and to all the small businesses in the area for displaying them.

A special thanks to First United Methodist Church for their generous gift of rehearsal space.

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The Madison Sauvoyards, Ltd.
presents

The Wisconsin Premiere of

**A Gilbert and Sullivan
Christmas Carol**


Old Music Hall
University of Wisconsin-Madison

December 11, 12, 13 at 7:30 p.m.
December 14, 1997 at 2:30 p.m.

Ticket Information:
231-9885

We'll see you again in
the summer of '98 ...

**The
Mikado**



The Madison Sauvoyards, Ltd.
231-9885

While You're Waiting...

Can you identify who said the quotes associated with each of our program advertizers? Listen for them during the performance. When you visit our sponsors, please take a moment to thank them for their support of the production.

- | | |
|----------------------------------|---|
| 1. American Family Insurance | 13. Madison Music Company |
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|--------------|-------------|
| 1. Ernest | 12. Rudolph |
| 2. Rudolph | 11. Julia |
| 3. Notary | 10. Ernest |
| 4. Rudolph | 9. Chorus |
| 5. Notary | 8. Rudolph |
| 6. Ludwig | 7. Baroness |
| 7. Rudolph | 6. Ludwig |
| 8. Rudolph | 5. Notary |
| 9. Baroness | 4. Rudolph |
| 10. Ernest | 3. Notary |
| 11. Julia | 2. Rudolph |
| 12. Rudolph | 1. Ernest |
| 13. Julia | |
| 14. Baroness | |
| 15. Baroness | |
| 16. Rudolph | |
| 17. Rudolph | |
| 18. Rudolph | |
| 19. Rudolph | |
| 20. Ludwig | |
| 21. Baroness | |
| 22. Rudolph | |
| 23. Ludwig | |
| 24. Baroness | |

"All of you shall be provided for, for life."



Community

Take *pride*
in its
DIVERSITY

*American Family
Insurance Company is
proud to support the
Madison Savoyards'
performance of
"The Grand Duke"!*

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