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Presents

PRINCESS IDA

OR

CASTLE ADAMANT

MUSIC BY SIR ARTHUR SULLIVAN

BOOK & LYRICS BY WILLIAM S. GILBERT



Bill Lutes
Stage Director

Gary McKercher
Music Director/Conductor

Kathleen M. Conklin
Choreographer

Liz Rathke
Scenic Designer

Stephen Chené
Lighting Designer

Roberta Sprain
Costume Designer

Jeff Macheel
Technical Director

Scott D. Hurlbert
Production Coordinator



Wisconsin Union Theater, Madison

1999

July 23, 24, 31 -- 7:00 p.m.

August 1 -- 4:00 p.m.

MUSICAL NUMBERS

Overture Orchestra

ACT I

Search throughout the panorama Chorus and Florian
Now hearken to my strict command Hildebrand and Chorus
Today we meet Hilarion
From the distant panorama Chorus
We are warriors three Arac, Guron, Scynthus and Chorus
If you give me your attention Gama
P'raps if you address the lady Ensemble

ACT II

Towards the empyrean heights Chorus of Girls, Psyche, Melissa,
and Sacharissa
Mighty maiden with a mission Chorus of Girls
Minerva! oh, hear me Ida
And thus to empyrean heights Chorus of Girls
Come mighty MUST! Blanche
Gently, gently Cyril, Hilarion and Florian
I am a maiden Cyril, Hilarion and Florian
The world is but a broken toy Ida, Cyril, Hilarion and Florian
A lady fair of lineage high Psyche, Cyril, Hilarion and Florian
The woman of the wisest wit Psyche, Melissa, Cyril, Hilarion
and Florian
Now wouldn't you like Melissa and Blanche
Merrily ring the luncheon bell Chorus of Girls, Blanche and Cyril
Would you know the kind of maid Cyril
Oh, joy! our chief is saved Ensemble

ACT III

Death to the invader! Chorus of Girls and Melissa
Whene'er I spoke Gama and Chorus of Girls
I built upon a rock Ida
When anger spreads his wing Chorus of Ladies and Soldiers
This helmet, I suppose Arac, Guron, Scynthus and
Chorus
This is our duty Chorus
With joy abiding Ensemble



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Wm. R. Niedermeier, M.D.
Daniel P. Holub, M.D.

CAST OF CHARACTERS

(IN ORDER LISTED IN THE ORIGINAL SCORE)

King Hildebrand	John Kruse
Hilarion	Peter Voigt
Cyril	Nathan Connor
Florian	Andrew Eley
King Gama	Randall Johnson
Arac	Bill Rosholt
Guron	Tom Lawrence
Scynthius	Paul Bushland
Princess Ida	Julie Soddy-Gamblin
Lady Blanche	Terry Kiss Frank
Lady Psyche	Martha Fischer
Melissa	Christine Buckstead
Sacharissa	Ann Baltes
Chloe	Hilarie Mukavitz
Ada	Susan Rathke
Minerva	Kathleen M. Conklin

Trumpeters: Jeff Kriesel, Bryan Wacker

Hildebrand's Pages: Katie Branflick, Jessica Kosorok, Marissa Wacker

Court Jesters: Dianne Graham, Marshall Smith

Gama's Attendants: Brian Cowing, Nathaniel Lutes, Gabe Williams

Soldiers, Courtiers, Girl Graduates: Rachel A. Bishop, Katie Branflick, Kia Conrad, Nellie Conrad, Brian Cowing, Dianne Graham, Scott Hurlbert, Francesca Johnson, Warren Kleinfeldt, Abby Kneebone, Jessica Kosorok, Pamela Kosorok, Jeff Kriesel, Nathaniel Lutes, Chris McFarlin, Catherine Neumann, Johanna Oosterwyk, Julie Ottum, Ilona Pinzke, Bonita Platta, Sara Poulson, Steve Powell, Catherine Schweitzer, John Schweitzer, Marshall Smith, Nick Thomason, Bryan Wacker, Marissa Wacker, Gabe Williams, Rebecca Wright

Supernumeraries (Soldiers/Daughters of the Plough): Evan Norris, John Tallman, Randy Zwickey

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THE ORCHESTRA

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Orchestra Coordinator	Robert Taylor
Violin I/Concertmaster	Eden Kainer
Violin I	Steve Kadlecek
.....	Jon Vriesacker
Violin II	Lola Yde
.....	Rolf Wulfsberg
.....	Carol Poquette
Viola	Nancy Kurr
.....	Steve Kurr
Cello	Phila Poff
.....	Michael Allen
Bass.....	Jordan Gilliland
Flute I.....	Betty Bielefeld
Flute II.....	April Hulsey
Clarinet I.....	Robert Taylor
Clarinet II.....	Macy Shubak
Oboe.....	Jill Rupnow
Bassoon.....	Anthony Georgeson
Trumpet I.....	Robert Rohlfing
Trumpet II.....	Steve Gamblin
French Horn I.....	Eric Anderson
French Horn II.....	Patricia Brown
Trombone I.....	Katie Kretschman
Trombone II.....	Joan Speerschneider
Percussion.....	Dan Smith

PLEASE NOTE:

- ◆ *Princess Ida* will be performed in three acts.
- ◆ There will be a fifteen minute intermission between Acts One and Two and a brief pause between Acts Two and Three.
- ◆ The use of recording devices and/or photography equipment is strictly prohibited in the theater during the performance.
- ◆ Please turn off all electronic pagers, beepers and alarm watches.
- ◆ Smoking is not permitted in the theater.

THE ARGUMENT

ACT I - PAVILION IN KING HILDEBRAND'S PALACE

There is an air of expectancy at King Hildebrand's Castle, for it is the day on which Princess Ida, the daughter of King Gama, should appear to meet Prince Hilarion, to whom she was betrothed twenty years before, when she was one, and he only two, years old. Soldiers and Courtiers are discovered scanning the landscape, and debating as to whether the Princess will come.

King Hildebrand appears, and asks if Gama has yet been sighted, adding that if he does not come before sunset, bringing the Princess with him, "there's war between King Gama and ourselves." He hates the coming interview with Gama, who is twisted in body and warped in mind, his one pleasure being to wound with his spiteful tongue.

Gama is seen in the distance, but is apparently without the Princess. Hildebrand, puzzled, bids the best and the worst to be brought . . . the richest robes, the coarsest prison dress, for, as Gama brings the Princess or brings her not, so shall he have "Much more than everything, much less than nothing."

Hilarion enters and sings in anticipation of his meeting with Ida. He is, however, uneasy because he has heard that she had forsworn the world, and, with a band of women, shut herself up within a lonely country house, there to study stern philosophies. His father tells him that a reasonable man would be reconciled to the loss of such a wife, but Hilarion refuses to be thus advised.

The sons of King Gama approach, and, having entered, sing of their valour. Gama is with them, and introduces himself in a song that reveals his spiteful nature, although, obtusely enough, he "can't think why" people should say he is a disagreeable man!

PRINCESS IDA OR CASTLE ADAMANT

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After an exchange of anything but compliments, Gama informs Hildebrand that he has not brought the Princess, who refuses to leave her "University," having renounced mankind. In this retreat, even the crowing is done by an "accomplished hen."

Gama tells the young men that, if they "humbly beg and humbly sue, most politely," the Princess may deign to look upon them. But Hildebrand retorts that, while they will make the attempt, Gama shall remain as hostage, and "should Hilarion disappear, we will hang you, never fear, 'most politely'."

Hilarion and his friends determine to try their fortune, Gama and his three sons being kept as hostages against their safe return.

ACT II – GARDENS OF CASTLE ADAMANT

In the gardens of Castle Adamant, Princess Ida's country home, the graduates of the Women's University are discovered seated at the feet of Lady Psyche, the Professor of Humanities. Their song is interrupted by the entry of Lady Blanche (Professor of Abstract Science), who proceeds to read the "list of punishments," after which Princess Ida approaches. She is welcomed as "Mighty maiden with a mission" and delivers her inaugural address, which takes the form of a tirade against Man, following which the curriculum for the day is reviewed. Lady Blanche is to lecture on Abstract Philosophy, under three heads . . . "The Is, the Might Be, and the Must."

The Princess and the maidens pass on, leaving Lady Blanche to reflection and soliloquy, from which it is quite evident that she considers Lady Blanche would make a far better Principal than the Princess.

She goes off, and Hilarion and his two friends are seen climbing the wall. Having successfully negotiated the broken bottles adorning the top, they are highly diverted at having reached the jealously guarded precincts without detection. They find some academic robes left by the maidens, and these make such an effective disguise, that they decide, on seeing the Princess approaching, to pose as three well-born maidens who wish to join the University. She questions them and they manage to steer sufficiently clear of pitfalls to satisfy her as to their suitability. Together they lament the hollow pleasures of the world, and the Princess leaves them to meditate on the extraordinary fix into which they have been landed. Amid much merriment they decide to see the thing through, but their mirth is checked by the entrance of Lady Psyche, who is Florian's sister. There is only one way out and that is to let her into the secret.


This they do, and she informs them that the penalty, if they are discovered, is death. She is, nevertheless, very pleased to see them and tells them more about the objects of the University. She points her argument with the story of "The Ape and the Lady."

Meanwhile, Melissa, another of the girl graduates, enters unobserved and overhears them. She is, however, so fascinated on beholding a man for the first time, that she readily agrees to keep the secret. A closer inspection begins to shake the girls' faith in the principles enunciated by Ida and, in the quintet that follows, the change of view is very pronounced. Melissa is left alone, and is presently joined by Lady Blanche, her mother, who has been attracted by the singing. She remarks how odd it is that of the three new "girls" two should be tenors, and one a baritone. Her suspicions are confirmed when she picks up the reticule dropped by one of them and finds that it contains not only scissors and needles, but . . . cigars! Melissa pleads with Lady Blanche, and, knowing the latter's jealousy of Princess Ida, reminds her that if she furthers Hilarion's scheme, Ida will marry him, and leave Blanche to "rule the roast."

When Lady Blanche has gone, Melissa sees Florian and urges him to fly. He is about to do so, taking her with him, when the luncheon bell is heard, and the Princess with Hilarion, Cyril, the Staff and Students, appear; also "Daughters of the Plough," bearing luncheon. Having heard that the three new students know the Court of King Hildebrand, the Princess, although affecting indifference, makes sly inquiries as to his son, Hilarion. The disguised youth answers cleverly, but unfortunately Cyril is taking too much wine, and after various rather dangerous interruptions, bursts into the famous "Kissing Song." It is at once discovered that they are men.

The Princess, in panic, runs towards the rustic bridge that crosses the stream flowing through the grounds. Hilarion follows, endeavoring to explain; the Princess misses her footing and falls into the water. Hilarion springs in after her and brings her safely to shore, amid the plaudits of the assembled company. Ida, however, is furious at the trick which has been played and orders the arrest of the three young

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men, which command is carried out by "The Daughters of the Plough." Hilarion is bound, and the three are marched off.

At this moment Melissa rushes in and tells the Princess that an armed band is without the Castle walls, demanding admittance in the name of King Hildebrand. As she speaks, the gate is battered down, and soldiers rush in; with them are the three sons of King Gama in chains. Hildebrand follows and tells the Princess that he has come to claim fulfillment of the vow which was made when she was a child, and that if she refuses, he will raze her castle to the ground. To the King's threat the three brothers, Arac, Guron and Scynthius add their entreaties, for Hildebrand has promised them that if he fails in his quest they will most certainly be hanged.

He gives Ida twenty-four hours for her answer. The Act closes with the Princess hurling defiance at the invader.

ACT III - COURTYARD OF CASTLE ADAMANT

The Princess has decided to fight, and Melissa, Sacharissa and the ladies are assembled, armed with battle-axes. The Princess enters, attended by Blanche and Psyche, and issues her instructions. Unfortunately, her theories break down in practice, and not one of the ladies is willing to perform the duties allotted to her. For example, Sacharissa is required to be the surgeon, but she cannot bear the thought of cutting off real live legs and arms. The fusiliers have not brought their rifles because they "might go off," the band do not feel well and are therefore not present.

Chloe and all the ladies enter and announce the approach of Ida's father, King Gama, and her brothers. Gama explains that Hildebrand is loath to war with women, and he has therefore sent the Princess's brothers to fight for her against Hilarion and his two friends. Gama tells Ida his punishment and the tortures he has endured, which consisted of having "nothing whatever to grumble at"; to his warped nature this being the worst that could be conceived. Ida is so moved by the tale of woe that she agrees to the contest taking place. Disillusioned, she sings of the failure of her ambitions. The gates are opened and soldiers with the three sons of Gama enter.

Hilarion, Florian, and Cyril are led in by the "Daughters of the Plough." They are still bound and wear their academic robes. Gama finds food for his mordant wit in their appearance, and goads them on for the fight. The fight takes place, Hilarion and his friends being victorious. The Princess begs them to stay their hands. She asks Lady Blanche if she can with dignity resign her post, in which case will she (Lady Blanche) take her place? This, of course, is just what Lady Blanche wants, and she takes the opportunity to indulge in a little abstract philosophy.

So the Princess yields to Hilarion, Lady Psyche to Cyril, and Melissa to Florian. Lady Blanche is left, having achieved her heart's desire to be the principal of the "University." She promises the other three that they shall return to their former positions should they ever desire to do so, and the opera ends in general joy.

[Plot summary from the book, *The Victor Book of the Opera*, RCA Manufacturing Co., Camden, NJ, 1936.]

STAGE DIRECTOR'S NOTES

"Oh, weak Might Be! Oh, May, Might, Could, Would, Should! How powerless ye for evil or for good! Away! The Mighty Must alone shall be!" Thus speaks the imperious and power hungry Lady Blanche, Professor of Abstract Science in *Princess Ida's* women's-only university. Our summer 1999 production of *Princess Ida* represents a Mighty Must in the history of Madison Savoyards, an opportunity to become reacquainted with one of the rarest works in the series of Savoy operas, one of the most controversial and misunderstood, and one (I believe) of the most delightful.

The critical literature on *Princess Ida* is full of weak might-be's and may's, might's, could's and should's. With no Savoy opera do we find such a wide range of opinion, from the (faintly) ecstatic (usually in praise of the musical delights and richness of Sullivan's score), to the sternly condemnatory (based on thoroughly up-to-date politically correct observations about the libretto's supposedly demeaning view of womankind.) So on the one hand, the great patter comedian Martyn Green confesses that he thinks his favorite G&S opera is *Princess Ida*, although he admits he is one among a tiny minority. On the other side of the fence, Geoffrey Smith, in his book, *The Savoy Operas*, takes Gilbert to task in reworking his earlier "Respectful Perversion" of Tennyson's long narrative poem "The Princess," noting that Gilbert's lines "have none of the Poet Laureate's fluency." (Well, no, and neither does Sullivan write like Wagner in *Gotterdammerung*.) Smith goes on to prepare us to gird up for Gilbert's merciless onslaught of excruciating burlesque-style puns, all carried over from the earlier "Perversion" ("Can these be men? Then, seeing this, 'Why, these Are men', she would have added, but 'are men' stuck in her throat"). Those of you with a highly developed sensitivity to Shakespearean allusion consider yourself duly warned.

The fact is *Princess Ida* is an enchanting problem child among the theatrical progeny of this immortal duo. Yes, it does have its challenges. It begs a certain indulgence for a particular moment in history when the emergence of the modern woman was viewed with admiration, but ambivalence. Tennyson's "The Princess" viewed the issue of women's rights with tenderness and respect and looked ahead to the founding of a number of women's colleges in the 1870s. But by Victorian (male and female) standards, the liberated woman could easily be viewed as a fanatic, and it is Fanaticism, not the education of women, that is the real object of Gilbert's satire. Ida herself, like so many G&S characters, simply takes herself too seriously, and becomes (like so many G&S characters) a "slave of duty", her duty being, to "abjure tyrannic man".

But it is also worth pointing out that womankind is not the sole object of Gilbert's satire in this piece. *Ida* is the only G&S opera to deal head on and primarily with the war of the sexes, and Gilbert certainly doesn't spare the men his critical jibes and jokes. With a grotesque father like the waspish-if-ever-truthful King Gama ("And everybody says I'm such a disagreeable man") and brothers like the macho-posturing warriors, Arac, Guron, and Scynthius. ("No, No, No, not intelligent!"), and a husband she hasn't seen since babyhood, no wonder *Ida* has a problem with mankind! In case we miss the point, Lady Psyche sings a wonderful song about how "Darwinian man, though well behaved, at best, is only a monkey shaved."

Our approach to *Ida* is to embrace the work as a product of its time, as a fairy tale, but also as an entertainment that contains enough truth and charm to be relevant to audiences of today. The lovely set and costume designs take us to a medieval never-never land inspired by the illustrations of Maxfield Parrish. This time around, Savoyards is performing the work complete with minimal cuts, so we can experience *Ida* as it was created. And I believe, with our marvelous cast, chorus and orchestra and our splendid production team, *Ida* captures our love and sympathy as well as our laughter.

Why? Because, looked at as a fantasy, *Princess Ida* has the capacity to delight in a way that is unique in the G&S canon. As has often been stated, the score is a treasure trove of the best of Sullivan's lyric genius, with the Second Act aptly described as "a string of pearls." Sullivan creates moments of genuine tenderness, and an almost Mozartean grace, and at times gives a depth to the characters and situations which is only hinted at in Gilbert's words. And some of the best of Gilbert is also found here. The character of King Gama is a thinly veiled self-portrait, and many of the opera's songs reveal the Gilbertian wit at full tilt. Gilbert and Sullivan seem to always balance the sweet and the sour in their best collaborations, and the result is a special blend of hilarity and pathos that are always the hallmark of great comedy.

"Then jump for joy and gaily bound, the truth is found - the truth is found!" It is our great pleasure to bring you a glimpse of the truth about *Princess Ida*. Enjoy!

BILL LUTES

STAGE DIRECTOR

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MUSICAL DIRECTOR'S NOTES

Although my performing experience with Gilbert and Sullivan operas is not vast, I have sampled through other productions the delights of *H.M.S. Pinafore*, *The Pirates of Penzance* and *Trial by Jury*. A recent eclectic musical version of the Scrooge story sprinkled liberally with Sullivan memories was my "bow" with the Madison Savoyards.

Sullivan himself felt the Savoy operas to be beneath his dignity, an attitude shared by many of those who dwell in the hallowed halls of academic music departments. But, of course, the irony is obvious: that Sullivan's reputation to all but a handful of his most zealous followers rests almost entirely upon the works created with Gilbert.

Princess Ida has been called Sullivan's musical pinnacle. It seems odd then that *Ida* had one of the shortest runs of all the Savoy operas. Perhaps its musical language had become too sophisticated for its audiences. Its opening night, although fraught with problems including Sullivan's flare-up of a chronic kidney complaint (he collapsed on the podium practically with the final orchestral chord) and word of a quickly deteriorating relationship between composer and librettist, was deemed a success.

To those of us who are called by the muse of song, *Princess Ida* holds plenty of us to whistle while exiting the hall. The signature Gilbert slapstick is present in the antics of the cross-dressed boys and his satire digs at both Darwin and the emergence of women's colleges at Harvard and Cambridge during the 1870s. But there are many not so obvious erudite references that have enhanced our reading of the score and libretto tremendously.

I leave you to explore these, but also other, less learned, delights of an evening with *Princess Ida* and the Madison Savoyards.

GARY MCKERCHER

MUSICAL DIRECTOR/CONDUCTOR

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IS PLEASED TO
WELCOME
PRINCESS IDA

CHOREOGRAPHER'S NOTES

It is my cynical woman's privilege to wonder at the irony that *Princess Ida*, this theatrical bastion of feminist principles, was directed by MEN. And not any wooden chessmen at that. I confess, I worried that dance flourishes already limited by rather unambiguous lyrics, courtly behaviour and ambitious Castle steps, might get trampled to waste on the rehearsal-church floor by men in haste to preserve only music.

Instead, with quick inquiry, we were prone to say about the dancing, "This Thing is Needful -- that, Superfluous." Thus did turns become curtsies and leaps restrain to marching. Only then did the Prince, and the Kings, and the warriors in their fealty, clearly behold the sway of love. Hence were the ladies of the University not only lovely in their elegantly simple dances but true to the Princess' demand of their innocence. And thence, out of Ida's invocation and Bill's vision, came Minerva to embody both warrior power and wisdom's grace.

If I had any cherished scheme of mighty maidens with missions dancing, it was not compromised by grosser clay but made more eloquent. Men and women do that together.

KATHLEEN M. CONKLIN CHOREOGRAPHER

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DRAMATIS PERSONÆ

Ann Baltes (Sacharissa) is in her first production with The Madison Savoyards. Ann relishes the opportunity to play this role as she has always wondered what it would be like to be expelled from school. A native of northeastern Iowa, Ann studied voice at Luther College as an undergraduate. Her credits include roles in *The Yeomen of the Guard*, *The Music Man*, *Working* and Ann's all-time favorite, playing Mae B. Thystime in the 8th grade production of *Lumberjacks and Wedding Belles*.

Ann has participated in the Apollo Chorus and presently in the Wisconsin Chamber Choir. Ann works as a lay minister in the Catholic Church and is married to cast member Bill Rosholt.

Christine Buckstead (Melissa) recently played Calista in the UW Opera production of *La Calista*. She has also appeared as Edith in the Madison Savoyards' 1996 production of *The Pirates of Penzance*. Christine enjoys singing new music and, while receiving a Bachelor's degree at St. Olaf College, she premiered in two operas by James McKeeli as Catherine in *The Woman in White* and in *Reveille to Requiem*. Currently, she is working towards a Master of Music degree in vocal performance at UW-Madison and studies with Mimm Fulmer. Christine also teaches private voice and piano lessons.

Paul Bushland (Scynthius) is marking his 10th year with The Madison Savoyards with his role in *Princess Ida*. First performing in the chorus in the 1989 production of *Ruddigore*, Paul's most recent appearance was as the Herald in 1997's *The Grand Duke*. In addition to appearing onstage, Paul was also on the Savoyards' Board of Directors from 1990-1996. Other local groups that Paul has recently performed with include Madison Opera, Madison Symphony Chorus and the Festival Choir of Madison.

Kathleen Conklin (Minerva) is amused to add the Goddess of Wisdom to an increasingly eclectic collection of such roles as Ghost of Christmas Past, the White Stag, a Tempestuous Harpy and one of Beauty's courtly statues. Body of Goddess was created by Body Conscious, 244-0402, through Pilates Technique.

Nathan Connor (Cyril) is currently on hiatus from the American Musical and Dramatic Academy in New York. He is pleased to be back in Madison and has recently appeared as Buttons in CTM's *Cinderella*, the Tin Man in *Wizard of Oz*, Motel the Tailor in *Fiddler on the Roof* and Mr. Gilmer in *To Kill A Mockingbird*. He played Tony in Sun Prairie's production of *West Side Story*.

Andrew Eley (Florian) is in his second year with The Madison Savoyards. He made his debut last year in *The Mikado* as Pish-Tush. Andrew is a recent graduate of Luther College in Decorah, IA where he earned a BA in music. Recent performances include Handel's *Messiah* at Luther College last December, as well as membership in the Luther College Nordic Choir. Andrew plans to find a job (soon!) and begin teaching music at the middle or high school level this fall. He would also like to thank everyone who has supported and believed in him over the last four years. Thank you all!

Martha Fischer (Lady Psyche) teaches piano at the University of Wisconsin-Madison where she heads the accompanying program. A busy collaborator with singers and instrumentalists, she has been Artistic and Music Director of Opera for the Young, an organization which tours schools throughout Wisconsin and Illinois with specially adapted productions of opera for children. Ms. Fischer holds degrees in piano from Oberlin College and the New England Conservatory of Music. A favorite of her Gilbert and Sullivan roles is that of the Fairy Queen in *Iolanthe*, which she sang with the Victorian Lyric Opera Company of Washington, DC. Last summer, she was heard as Pitti-Sing in the Madison Savoyards production of *The Mikado*. With her husband, Bill Lutes, she has presented evenings of Gilbert and Sullivan at festivals and concert halls around the country.

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Terry Kiss Frank (Lady Blanche) was most recently seen by area audiences as Marthe in Madison Opera's *Faust*, Sarah in the Madison Rep's production of *The Man Who Came to Dinner* and as Narrator for *Carnival of the Animals*, Wisconsin Chamber Orchestra's 1999 Children's Concert presentation. She is delighted to be working again with Savoyards where her involvement began in 1984 with Phoebe in *Yeomen of the Guard* and covers the entire spectrum of "love-starved" contraltos in the Gilbert and Sullivan repertoire. She has also served as Production Coordinator, Costumer and Assistant Music Director/Conductor for various productions.

When not "live and in person" Terry works as a promotional voice for WISC-TV 3, Madison and does regional voice-overs, voice phone systems and training tapes for various clients. She tours statewide as a pre-performance lecturer with Opera for the Young and works with a group of talented/gifted choral students at Oregon Middle School. Terry has served as Director of Music at Memorial United Church of Christ since 1983, where she is responsible for 2 children's choirs, adult choir, men's chorale, women's chorale, bell choir, chamber players and biannual children's play productions.

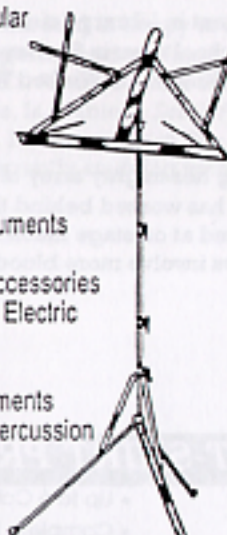
Terry lives on 3 acres just west of Paoli, Wisconsin, which she shares with seventeen cats, five goats, two chickens, one heifer calf, eight dogs, two parakeets and two rabbits (number and species subject to change) and her husband, Boris Frank (not subject to change!). She is dedicating her performance to the memory of her long-time friend and colleague, David Lewis Crosby.

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Randall Johnson (King Gama) rejoins the Savoyards after appearing as Pooh-Bah in last summer's production of *The Mikado*. He is especially pleased to be performing again with the ever-youthful Julie Soddy-Gamblin. After playing her husband (the king) in *The King and I* and now her father (the king) in *Princess Ida*, he looks forward to playing her grandfather (the king?) sometime in the next millenium.

John Kruse (King Hildebrand), in his twelfth Madison Savoyards production, is once again cast among the Royals and nobility. King Hildebrand succeeds the Prince of Monte Carlo, King Paramount of Utopia, the Mikado of Japan, Sir Marmaduke Pointdextre and the Grand Inquisitor of Spain. He has also done menial service as a British tar, a private, a sergeant, an usher and a heavy dragoon. Just for the fun of it! He is a retired United Methodist minister and the husband of Ginny Moore Kruse.

Tom Lawrence (Guron) is thrilled to be doing his 9th consecutive Savoyards' production. That you are reading this now just goes to show that stubbornness, if nothing else, will get you what you really want - a named role in a musical theatre production.

Besides being involved in Savoyards politics (as Board President), Tom was Old Joe in last December's production of *Ebenezer Scrooge or A Dickens of a Christmas*. He has also been seen performing with the Madison Symphony Chorus and the Festival Choir of Madison, and he played Captain Hayes in Mazomanie R&R's production of *Executions*.

Hilarie Mukavitz (Chloe) is a graduate student in Library Science at the UW. She is thrilled to be in her first play since her high school days in Sheboygan. Her other roles have included Helen Keller in *The Miracle Worker*, the Wicked Witch of the West in *The Wizard of Oz* and Peep-Bo in *The Mikado*.

Susan Rathke (Ada) recently stopped training her mighty army of monkeys to appear in her first Savoyards' performance. She has worked behind the scenes on past shows with the group, but enjoys being stared at on stage much more. Susan is a zombie fanatic and hopes future Savoyards shows involve more blood.

William Rosholt (Arac) is marking his debut with The Madison Savoyards. He studied voice while pursuing a degree in Biology at Luther College in Decorah, Iowa. While living in Chicago, Bill continued his vocal development at Roosevelt University. In Madison, his other musical activities include participation in the Wisconsin Chamber Choir. Bill works at the University of Wisconsin Hospital and Clinics and is married to cast member Ann Baltes.

Julie Soddy-Gamblin (Princess Ida) is excited to be back once again with the Savoyards, having performed with the group for the last four summers (Katisha in *The Mikado*, Julia in *The Grand Duke*, Ruth in *The Pirates of Penzance* and Phoebe in *Yeomen*). Julie is a veteran of over one hundred theatrical productions, having worked with theaters that include: The Fireside Dinner Theater, Ohio Light Opera, La Comedia Dinner Theater of Ohio, Gilbert and Sullivan Society of Chicago and was a founding member of The Musical Repertoire Theatre of Chicago. Favorite roles include Mame in *Mame*, Lady Thiang in *The King and I* and Carlotta in *Phantom of the Opera*.

Julie holds Vocal Performance degrees from UW-Madison and Indiana University, where she studied with internationally acclaimed teacher and singer Margaret Harshaw. Julie is currently singing professionally in the Madison and Milwaukee areas as well as teaching private music lessons in piano and voice. She also teaches children's acting with CTM. A special word of gratitude for all those who give of time, energy and spirit to make such wonderful productions possible!

Peter Voigt (Hilarion) is happy to be back with the Madison Savoyards this summer, having performed as Nanki-Poo in *The Mikado* last summer. He was Ralph Ruckstraw in *H.M.S. Pinafore*. Peter has also performed with other groups as Padre in *Man of La Mancha*, Lt. Cable in *South Pacific*, Otto Kringelein in *Grand Hotel* and Max in *Lend Me a Tenor*. He also sings in The Madison Opera chorus and Madison Symphony Chorus and is currently studying voice with Kitt Reuter-Foss.

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ARTISTIC STAFF PROFILES

Bill Lutes (Stage Director) has appeared in numerous Gilbert & Sullivan patter roles, including Sir Joseph Porter in *H.M.S. Pinafore*, the Major General in *The Pirates of Penzance*, the Lord Chancellor in *Iolanthe*, and, with the Madison Savoyards, Ko-Ko in *The Mikado*, Jack Point in *Yeomen of the Guard* and Bunthorne in *Patience*. He is also a classical pianist, with degrees in music from the Universities of Kentucky and Wisconsin/Madison and the Artist Diploma from the New England Conservatory of Music. From 1987 until February 1999, he was an on-air personality and Music Director at Wisconsin Public Radio. Bill has toured as a singer and pianist with Opera for the Young and served as musical adapter for three OFY productions. With his wife, Martha Fischer, he presents a cabaret evening of Gilbert Sullivan, *Innocent Merriment*. Bill and Martha are the parents of two budding Savoyards, Katie, 13, and Nathaniel, 10.

Gary McKercher (Musical Director/Conductor) came to Madison after seventeen years of college/university choral conducting in Kentucky, California and Nebraska. He holds degrees in choral music and opera conducting from the University of Southern California (DMA), California State University (Fullerton) and Luther College (BA). In California, he was a singer with the Wm. Hall Chorale, the Los Angeles Master Chorale, the Carmel Bach Festival and the John Biggs Early Music Consort. Now a freelance conductor and voice teacher, he joined the Madison Savoyards in October 1998 for their production of *Ebenezer Scrooge or A Dickens of a Christmas* and has conducted university productions of *H.M.S. Pinafore*, *The Pirates of Penzance*, Purcell's *Dido and Aeneas* and *The Fairy Queen*, Lehar's *Merry Widow*, Menotti's *The Medium* and *Amahl and the Night Visitors* in addition to nearly forty choral-orchestral works. McKercher also conducts the 23-voice Wisconsin Chamber Choir based in Madison, which he founded in the autumn of 1998.

Kathleen Conklin (Choreographer) directed *The Mikado* last summer and continues a productive relationship with The Madison Savoyards. She is an Artistic Associate for First Banana Productions, which will present *Angels in America* in December and January. She co-directed First Banana's acclaimed production of *Equus* and has produced, directed and performed for Kanopy Performing Arts Center, Madison Theatre Guild and Strollers Theatre as well. Conklin has degrees in modern dance and law. She is artistically indebted to Isadora Duncan and long white scarves.

Kristina Zengaffinen

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A LETTER FROM THE PRESIDENT

Since I started with the Savoyards in 1993 as a chorus member in *Utopia, Ltd.*, I have seen this group build one successful show after another, and it is getting better all the time - a trend I'm sure you will agree continues in this production.

Back in '93, I somehow believed, as many of you may, that the show was produced by sheer magic, and merely required some singers and actors to show up and fill the roles. As the years went on and I became ever more involved in the group, I learned that, although the process *is* indeed magical, it requires a gargantuan effort on the part of many skilled professionals and hundreds of hours of volunteer work to put it all together. And this is all before the singers and actors can even think about getting into the theatre to ply their trade.

All of this, of course would avail for naught were it not for you, the audience, and our many past and present donors, volunteers and patrons, without whom none of our many labors could begin and without whose cheers none of our work would be worthwhile.

So, thank you all for coming out to see our labor of love. All I could ask of any audience is that you have as much fun watching our show as we had producing and performing it. Again, thank you for your continuing support.

Sincerely,

THOMAS C. LAWRENCE, PRESIDENT

THE MADISON SAVOYARDS, LTD.

PRODUCTION STAFF PROFILES

Rachel A. Bishop (Ticket Coordinator, Scenic Arts Crew) is with great delight joining the Savoyards for another fabulous production. Previously, she appeared in *The Mikado* and as both the Ghost of Christmas Past and Mrs. Cratchit in *Ebenezer Scrooge*. In addition to coordinating ticket sales, Rachel sings with the chorus and contributes time painting with the Scenic Arts Crew, where she has acquired such useful womanly skills as in the Art of Cooking Starch.

Stephen Chené (Lighting Designer) is pleased to return to the Savoyards this summer after designing the lights for last year's production of *The Mikado*. Tonight's production is the capstone for a busy summer having already designed two sets and three other lighting designs for UW Whitewater's Summerround season. Stephen is a member of the Theatre/Dance Department at UW - Whitewater where he is the Department's Technical Director. He has an MFA in Technical Direction and Lighting Design from Virginia Tech and has designed and worked in academic and professional theatre for the past 25 years. Steve dedicates his work to his daughter Cortney and especially wishes to thank the Savoyards for the opportunity to design again this summer.

Tracy Dietzel (Scenic Artist) is a freelance visual and performing artist. She earned her BFA (painting) in Memphis, Tennessee, her MA (book arts) and MFA (interdisciplinary arts) at the University of Wisconsin- Madison. Tracy hosts "Other Voices," a classical music program featuring women composers, performers and conductors. Other Voices airs every Monday from 5 to 8 a.m. on WORT 89.9 FM. Tracy is pleased to work with the strong and smart women designer and assistant scenic artists, bringing color to music by two dead white guys in this, her fifth production painting for the Madison Savoyards.

Susan Edwards (Properties Designer) is happy to return for her fourth production with Savoyards, having designed properties for last year's *Mikado*. 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 fourth year as Production Coordinator. He has served six years on the Board of Directors and has performed continuously with the Savoyards since *Utopia, Limited*, in 1993. Scott wishes to recognize the production staff, orchestra, cast, board of directors, First United Methodist Church, Wisconsin Union Theater, business supporters, volunteers, donors and audience who have helped to make this production a success. He would like to dedicate his performance to Marcus, Marissa, Abby, Abram, Lara, Tessa and Baby Tongue - our future.

Amy Hutchins (Hair/Wig Designer) is happy to be working on her third Savoyards production. She performed the same services for *The Mikado* and *Ebenezer Scrooge*. In real life, you can find her busily working at Designs By the Bay on Winnebago Street at Schenks Corners.

Christine Kazmerzak (Costume Assistant) has been doing professional custom sewing for the past 8 years. She got her start thanks to her big sister and friends needing prom dresses! Christine has a degree in fashion design from Mt. Mary College. She has been creating costumes for Sun Prairie's High School and Civic Center. Christine would like to thank her husband and their five children for their support. She also thanks Roberta Sprain for sharing her vast wealth of knowledge and experience with her.

Angela Kleinfeldt (Stage Manager) graduated from UW-Madison with a degree in Theater and Drama in December 1997. She recently stage managed CTM's production of *Cinderella* and *A Christmas Carol*. She has also stage managed several shows for UW-Madison's Theater Department including *Smash*, *As You Like It*, *Something's Afoot* and *Down the Road* and UW Opera's production of *La Calista*. This is her first production with Madison Savoyards. She would like to thank her Mom and Dad (who is in the show!) for their continued support and the Bursar's Office for putting up with her for so long.



Jeff Macheel (Technical Director, Carpenter) is happy to be returning for his fourth season as technical director for the Savoyards. Jeff is a UW-Madison graduate and has been doing freelance theater for six years, working with companies as CTM, the Madison Opera, Madison Rep, Madison Creative Arts Program, WDE and West Side Performing Arts. He does carpentry, electric work, and lighting/set design at one time or another for these companies throughout the year. Jeff would also like to thank his girlfriend, Jenni, for putting up with the strange hours that he often has to work.

Liz Rathke (Set Designer, Scenic Artist, Makeup/Hair/Wig Crew) is a freelance artist for animation. She moved to Madison after graduating from Art Center College of Design in Pasadena with degrees in Painting and Illustration and working in Hollywood for Hanna-Barbera and other animation studios. Her many television projects have included *Teenage Mutant Ninja Turtles*, *Madeline*, *101 Dalmatians*, and Disney's *Doug* and the recent *Doug's First Movie*. Liz is currently working on Disney's *PB&J Otter* and Fox's new fall primetime series *Gary and Mike*.

Theodore Reinke (Rehearsal Accompanist) is in his sixth season as the Madison Savoyards' rehearsal pianist. He holds Master's degrees in Piano Accompanying and Organ from the University of Wisconsin-Madison and is the organist at Madison's First American Baptist Church. A part-time musician, he was employed by the Wisconsin Public Commission for 13 years and, since 1990, has been full-time dad to twins.

Roberta Sprain (Costume Designer) studied dress design under Miss Juere at the University of Wisconsin - Madison 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 costuming for Madison Opera productions. Her background includes managing fabric departments and operating Roberta's Sewing Basket in Middleton for several years. She has enjoyed singing with the Madison Symphony Choir for 28 years where she serves as a section leader for the second sopranos. Roberta is happy to return for her fourth season with the Madison Savoyards.

Brian Stearns (Assistant Stage Manager) is happy to be working on *Princess Ida*, his second show with the Madison Savoyards. He worked on their 1998 *Ebenezer Scrooge* or *A Dickens of a Christmas*. Brian worked on several shows while a theater minor at UW-Whitewater. He has also been in the cast and crew of several shows in Stoughton. Brian currently works at American Family Insurance in Madison and resides in Cottage Grove.

Robert Taylor (Orchestra Coordinator) has worked with Madison Savoyards for five seasons as principal clarinet in the orchestra. Additionally, he has played for CTM Productions and various programs as part of the music for Summer Evening concerts at the First Unitarian Society. Prior to his move to Madison, he lived in both Chicago and Detroit where he had various playing opportunities. Mr. Taylor has received a Master's degree in Music from Michigan State University and a Bachelor's degree in Music from the University of Wyoming.

Kristine Westra (Scenic Art Crew) is working on her third production with the Savoyards. A computer geek by day, working with the Savoyards provides her with a refreshing break from reality. Kristine feels that working with this company has given her a wonderful opportunity to be active in local theater. She greatly appreciates the knowledge and experience gained from working with the other Scenic Artists. Each new production has been more rewarding than the last and she hopes to continue working with the Savoyards in the future.

Micki Williams (Makeup Designer/Coordinator) celebrates her 7th show with the Madison Savoyards. Ms. Williams resides in Madison with her wonderful family who sacrifices with her absences during the show's run. I love you, David, Kylie and Gabe. (Gabe's in the show!) Thank you to the terrific Board, cast and production team for all your hard work. You are the best.

Kristina Klatt Zengaffinen (Graphic Designer) who owns KZen Design and Graphics, is a free-lance graphic artist in the Northern Wisconsin area. She received her Bachelor of Science degree in Art at the University of Wisconsin-Madison. This is her sixth year designing posters for the Madison Savoyards. She currently is self-employed and doing work for area businesses.

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Stage Director	Bill Lutes
Musical Director/Conductor	Gary McKercher
Choreographer	Kathleen M. Conkin
Technical Director	Jeff Macheel
Scenic Designer	Liz Rathke
Lighting Designer	Stephen Chené
Costume Designer	Roberta Sprain
Costume Assistant	Christine Kazmersak
Production Coordinator	Scott D. Hurlbert
Orchestra Coordinator	Robert Taylor
Stage Manager	Angela Kleinfeldt
Makeup Designer	Micki Williams
Hair/Wig Designer	Amy Hutchins
Properties Designer	Susan Edwards
Scenic Artists	Tracy Dietzel
.....	Liz Rathke
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- ◆ First United Methodist Church for their generous gift of rehearsal space.
- ◆ Bluphie's for supporting us through gift certificate donations.
- ◆ Half Price Books at East Towne for their donation of books to be used in the show.

John Aehl
Canterbury Booksellers
Barbara Fiore
First United Methodist Church
Scott Foss
Boris Frank
Terry Kiss Frank
Full Compass
Kathy Gargano
Gino's Italian Deli
David W. Henkel
Hilldale Shopping Center
Eric Houghton
Isthmus
Madison Music Company
Madison Newspapers, Inc.
Madison Opera

Madison Repertory Theatre
Catherine Neumann
Orange Tree Imports
Orthopedic Associates of Sauk Prairie
Julie Ottum
Barb Prigge
Beverly Resch
Frank Schneeberger
Sherry Pharmacy in Stoughton
Silkscreen Creations
Art Tiedemann
Victor Allen's Coffee & Tea
Staff of the Vilas Hall Box Office
Paul Wilhite
Staff of the Wisconsin Union Theater
David Woldseth
Kristina Klatt Zengaffinen

Because of program deadlines and the tremendous number of volunteers, we expect that, despite our best efforts, we've missed some of you who are very important to our success. We look forward to working with you again.

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