

# THE PIRATES OF PENZANCE



BY GILBERT & SULLIVAN

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**Madison Savoyards, Ltd.**  
**presents**

**The Pirates of Penzance**

**or**

*The Slave of Duty*

**Lyrics by William S. Gilbert**

**Music by Sir Arthur Sullivan**

Stage Director  
William Farlow

Musical Director/Conductor  
Blake Walter

Technical Director  
Ryan Seifert

Scenic Designer  
Liz Rathke

Costume Designer  
Sydney Krieger

Lighting Designer  
Steven M. Peterson

**2012**

July 20 and July 21 at 7:30 PM  
July 26, July 27, and July 28 at 7:30 PM  
Sunday, July 22 and July 29 at 3:00 PM

Music Hall, UW-Madison  
Madison, WI

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# Cast

Major-General Stanley .....	Matt Marsland
The Pirate King .....	William Rosholt
Samuel (his Lieutenant).....	Erik Larson
Frederic (the Pirate Apprentice). .....	J. Adam Shelton
Sergeant of Police .....	Anthony Ashley
Mabel (General Stanley’s Daughter) .....	Catherine Schweitzer
Edith (General Stanley’s Daughter).....	Ann Baltes
Kate (General Stanley’s Daughter).....	Natalie Hatch
Isabel (General Stanley’s Daughter).....	Molly Spivey
Ruth (a Pirate Maid of Work) .....	Kathleen Butitta
Pirates & Police.....	Lawrence Bechler, Mitch Doty, Patrick Doty, Christopher Fechtelkotter, Auden Hafeman, Paul Maurer, Keith Meyer, Ned O’Reilly, Randy Schumann, Michael Ward, Fred Younger
Daughters of Major General Stanley .....	Olivia Boyd, Aimee Teo Broman, Leah Klapps, Kirsten Larson, Kristen Lucas, Tiffany Orr, Deanna Reed, Angela Sheppard
Youngest Daughters of Major General Stanley. ....	Phoebe Cahill, Emma Everitt, Annisa Richardson, Grace Rosholt

## Setting

Act I: A Rocky Sea-shore on the Coast of Cornwall

Act II: A Ruined Chapel by Moonlight.

## Please

For the enjoyment of others around you, turn off all cell phones, pagers, and audible alarms. Still or video photography and audio recording of any kind is strictly prohibited.

# Musical Numbers

## Act I

Overture.....	Orchestra
Pour, O pour the pirate sherry .....	Pirates and Samuel
When Frederic was a little lad .....	Ruth
Oh, better far to live and die .....	Pirate King and Pirates
Oh false one, you have deceived me .....	Frederic and Ruth
Climbing over rocky mountain .....	Women, Edith, Kate
Stop, ladies, pray! .....	Frederic, Edith, Kate, and Women
Oh, is there not one maiden breast.....	Frederic, Mabel and Women
Poor wandering one! .....	Mabel and Women
What ought we to do .....	Edith, Kate, and Women
How beautifully blue the sky.....	Women, Mabel and Frederic
Stay, we must not lose our senses .....	Frederic, Girls, and Pirates
Hold, monsters!.....	Mabel, Samuel, Major-General, Women and Chorus
I am the very model of a modern Major-General.....	.....
.....	Major-General, Women and Pirates
Finale Act I: Oh, men of dark and dismal fate .....	Ensemble

## Act II

Oh, dry the glistening tear .....	Women and Mabel
Then, Frederic, let your escort lion-hearted.....	Frederic and Major-General
When the foeman bares his steel .....	.....
.....	Mabel, Edith, Sergeant, Major-General Police, and Women
Now for the pirates' lair!.....	Frederic, Ruth, and Pirate King
When you had left our pirate fold .....	Ruth, Frederic, and Pirate King
Away, away! My heart's on fire! .....	Ruth, Frederic, and Pirate King
All is prepared .....	Mabel and Frederic
Stay, Frederic, stay!.....	Mabel and Frederic
No, I am brave! .....	Mabel, Sergeant, and Police
When a felon's not engaged in his employment .....	Sergeant and Police
A rollicking band of pirates we .....	Pirates and Sergeant
With cat-like tread, upon our prey we steal .....	Samuel, Police, Samuel
Hush, hush! not a word! .....	Frederic, Pirates, Police and Major-General
Finale, Act II: Signing softly to the river .....	Major-General and Ensemble

# Our Story

## Act I

Sheltered in the Cornish coast was the hiding place of a band of tender-hearted pirates. Never was the trade of the skull-and-cross-bones followed by men of such sensitive and compassionate feelings. They made it a point of honor never to attack a weaker party, and whenever they attempted to fight a stronger one they invariably got thrashed. Orphans themselves, they shrank from ever laying a molesting hand on an orphan, and many of the ships they captured had to be released because they were found to be manned entirely by orphans. Little wonder was it that these Pirates of Penzance could not make the grim trade of piracy pay.

The curtain rises on a scene of revelry. Frederic has just completed his pirate apprenticeship and is being hailed as a fully-fledged member of the gang. That he had been indentured with them at all was a mistake. When he was a lad his nurse was told to take and apprentice him to a pilot, and when she discovered her stupid blunder she let him stay with the pirates, and remained with them herself as a maid-of-all-work rather than return to brave the parental fury. Frederic, at all times the slave of duty, has loyally served out his time, but now he announces that not only will he not continue at a trade he detests, but he is going to devote himself heart and soul to his old comrades' extermination. The declaration turns the camp from joy into mourning, but these very scrupulous pirates have to admit that a man must act as his conscience dictates, and they can only crave that the manner of their deaths may be painless and speedy.

Frederic has never seen a woman's face - no other woman's face, at least, but Ruth's, his old nurse, who adores him - and thus there come as a vision of loveliness to him the figures of the many daughters of Major-General Stanley. They have penetrated into the rocky cove during a picnic. Frederic, sensitive about his detested dress, hides from them for a while, but soon he reveals himself and entreats them all to stoop in pity so low as to accept the hand and heart of a pirate. Only one of them, Mabel, is ready to take him for what he is, and the love-making between the two is swift and passionate. It is interrupted by the return of the gang, each member of which seizes a girl and claims her as his bride, and during this lively interlude there arrives old General Stanley. He has lagged behind the rest of the party.

The General, a resplendent figure in his uniform, knows a good deal about the most abstruse and complicated sciences, though he proclaims that he knows no more of tactics than a novice in a nunnery. In this he holds himself to be "the very model of modern major-general." Completing the candid recital of his attainments and want of them, he inquires what strange deeds are afoot, and he has no liking either for pirates as sons-in-law or for the prospect of being robbed of his daughters. The General has heard of these Penzance pirates before, and he wrings their sympathy with the sad news that he, too, is "an orphan boy." For such tender-hearted robbers that is enough. They surrender the girls, and with them all thoughts of matrimonial felicity, and restore the entire party to liberty.

## **Act II**

The second act is laid in a ruined chapel at night. General Stanley, surrounded by his daughters, has come to do penance for his lie before the tombs of his ancestors, who are his solely by purchase, for he has owned the estate only a year. Frederic is now to lead an expedition against the pirates. For this perilous mission he has gathered together a squad of police, who march in under their sergeant, all of them very nervous and under misgivings that possibly they may be going to "die in combat gory." Soon after they have left there is a whimsical development. Frederic, alone in the chapel, is visited by the Pirate King and Ruth. Covering him first of all with their pistols, they tell him that they have remembered that he was born on the 29th of February, and that as he thus has a birthday only every four years he is still but five years of age!

Frederic, as we have observed before, has a keen sense of duty. He agrees to return to the gang to finish his apprenticeship. Once more a member of the band, he is bound also to disclose the fact that the old soldier has practiced on the pirates' credulous simplicity, and that in truth he is no orphan boy. The Pirate King decrees that there shall be a swift and terrible revenge that very night.

When all have left but Mabel, who declares that she will remain faithful to her lover until he has lived his twenty-one leap-years, there re-enter the police. The sergeant laments that the policeman's lot is not a happy one. It is distressing to them to have to be the agents whereby their erring fellow-creatures are deprived of the liberty that everyone prizes.

Sounds are heard that indicate the pirates' approach. The police conceal themselves, and soon the intruders enter, armed with all kinds of burglarious tools, and with a cat-like tread (they say so, at least, though they are singing their loudest). They are interrupted, not by the police, but by the appearance of General Stanley. He has had a sleepless night, the effect of a tortured conscience, and he comes in in a dressing-gown and carrying a light. Soon his daughters also appear in their night-caps. The General is seized and ordered to prepare for death. Frederic, even on Mabel's entreaties, cannot save him, for is he not himself a pirate again?

Eventually the police, having passively watched the situation so long, summon up courage and tackle the pirates, but they are soon overcome. The sergeant, who with the rest of his men is held prostrate under drawn swords, then calls upon the ruffians to surrender in the name of the Queen. The command acts like magic. Loyally the pirates kneel to their captives, for it transpires from Ruth's lips that they are really "no members of the common throng ; they are all noblemen who have gone wrong." All ends happily. The Pirates of Penzance promise to return forthwith to their legislative duties in the House of Lords and, in doing so, they are to share their coronets with the beautiful daughters of old General Stanley.

**Source:**

[http://diamond.boisestate.edu/gas//books/lytton\\_secrets/stories.html#pirates](http://diamond.boisestate.edu/gas//books/lytton_secrets/stories.html#pirates)





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TASMIN LITTLE, *violinist*



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ANNE-MARIE MCDERMOTT, *pianist*



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SUSANNA PHILLIPS, *soprano*

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Music of Paul McCartney  
guest artist TONY KISHMAN

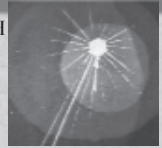


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# Stage Director's Notes

*The Pirates of Penzance* was my second Gilbert & Sullivan. The first was the summer of 1973, and I sang the role of the Pirate King. I did not have a high G to sing at the end of the solo so I interpolated a cadenza for what I can only hope was a one-time event. It is the work I have sung most, and it is an honor to be directing this production for the Madison Savoyards.

Thanks to the University of Wisconsin - Madison School of Music.

William Farlow

2012

*William Farlow discusses his approach to directing *The Pirates of Penzance* and some of his interesting and amusing experiences in the world of opera and Gilbert & Sullivan in a short video on our website:*

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

## Stage Director's Profile

William Farlow, Professor of Music and Director of Opera at the University of Wisconsin-Madison, has well over two hundred fifty productions to his credit. His career has taken him to Scotland, Mexico, and Canada, as well as throughout the United States including New York City, Chicago, Memphis, and Fort Worth.

He has directed productions for the Lyric Opera of Chicago, Los Angeles Opera, and the Canadian Opera, and has worked with such artists as

Placido Domingo, Kiri Te Kanawa, Carlo Maria Giulini, and David Hockney.

Mr. Farlow's repertoire ranges from Handel to Schoenberg and Mozart to Ravel. His credits include major productions of *Tristan und Isolde* for the Pittsburgh Opera, *Turandot* for the Lyric Opera of Chicago, and *Salome* for the Los Angeles Opera. Last fall he directed *La Traviata* for the Kalamazoo Symphony and this winter he did a production of *The Magic Flute* for Opera Iowa. Future productions include *Medea* and *L'amico Fritz*.



# Music Director's Notes

Sir Arthur Sullivan composed the score to *Pirates of Penzance* for a variety of reasons, the most important being to follow-up on the amazing success of the previous G & S work: *H.M.S. Pinafore*. The popularity of *Pinafore* resulted in the “piracy” of the music; it seemed to be used by everyone, for any occasion, both in England and the U.S. America’s copyright laws insisted that a “premiere” take place within the country as well as having the score and libretto published by an American publisher. These conditions being met, meant the score and libretto would be protected under U.S. copyright law as well as English. Gilbert and Sullivan attempted to mount two “premières” of this new work, one in London and one in New York. The London premiere was never considered highly, it was hastily thrown together with unseasoned singers and orchestra, which was performing *H.M.S. Pinafore* at exactly the same time. The set was the set being used for the current production of *Pinafore*, and the costumes, slightly altered were the same as well. The first act was presented with piano accompaniment and the second with orchestra. The New York premiere was much better prepared and presented the entire opera, complete with the recently completed orchestration.

Sullivan’s score for *Pirates* was styled after contemporary Italian opera, most strikingly the operas of Rossini. Through many edits, the score of *Pirates* evolved into the modern edition heard today. Through his almost continuous edits, Sullivan was not above “borrowing” liberally from his scores and those of others. The first section of the delightful tongue-twisting chorus which announces the arrival of Major General Stanley’s daughters “Climbing over Rocky Mountain,” was lifted directly (words and text) from Gilbert and Sullivan’s first collaboration, *Thespis*. Sullivan eventually eliminated the original finale to Act II (a variation on “I am the very Model of a Modern Major General” and changed it into a reprise of “Poor Wandering One” which we hear today. Also in the original, now deleted, is a parody of a section from *H.M.S. Pinafore* (“What, all noblemen?” “Yes, all noblemen!” “What, all?” “Well, nearly all!”) There is also another direct reference to *Pinafore*, which has remained part of the modern edition.

As mentioned earlier, the Sullivan scores resemble those of Rossini, but Sullivan is no imitator. His skill at vocal writing and text-setting are unmatched. The role of Mabel is a wonderful tribute to the art of the coloratura singing style equaled only by Italian composers such as Bellini and Donizetti. The chorus parts are especially well-written. My personal favorite is “When the Foeman Bares His Steel,” from the Second Act. The intimidated Policemen are pitted against the seemingly callous chorus of daughters and female leads. The two intertwining parts, in different meters contribute to a glorious whole that is certainly more than the sum of its parts. Also noteworthy is the Mabel/Frederic Duet in Act I; the couples lovely soaring melodies in Waltz time are juxtaposed over the chattering women’s chorus singing difficult patter in March time. Sullivan’s mastery shines at every level.

# Music Director's Profile

Blake Walter serves as the Chair of the Music Department at Edgewood College where he teaches Music Theory, Ear Training, Conducting, and Music Appreciation and conducts the Edgewood Chamber Orchestra.



Blake received his Doctor of Musical Arts degree in Orchestral Conducting from the UW-Madison. He also spent five years studying with Marianne Ploger at the University of Michigan, working on advanced ear training and ear training pedagogy. Blake is an active free-lance conductor and has worked with The

Madison Symphony Orchestra, The Wisconsin Chamber Orchestra, Dance Wisconsin and the Madison Community Orchestra.

Blake enjoys an eclectic mix of musical performance including Opera (with the Toledo Opera and The University of Wisconsin Opera Program), Musical Theater (over ten productions as Music Director/Conductor for University Theater at UW) and contemporary music: his recordings are commercially available on the Access and Orion labels and his performances have been featured in specialized programming on NPR. Blake is currently involved in a study of Spirituality in music. In the fall of 2011 he studied Christian Spirituality and its applications to music at the Institute of Pastoral Studies at Loyola University, Chicago. In the spring of 2011, Blake was named a Fanjeaux Scholar by Edgewood College and spent 3 weeks in France, studying the history of the Dominican Order.

This is Blake's fourth time serving as Music Director/Conductor for the Madison Savoyards, having worked with the company on *The Pirates of Penzance* in 2005, the critically-acclaimed *Patience* of 2006 as well as last summer's production of *Utopia, Limited*.

# Orchestra

## **Violin I**

Laura Mericle,  
Concertmaster  
Amber Dolphin  
Greta Breckbill  
Roy Meyer

## **Violin II**

Timothy Kamps  
Mariah Schultz  
John Brauer  
Mishan Han

## **Viola**

Melissa Gregory-Simon  
Andrew Waid

## **Cello**

Hannah Wolkstein  
Jonathan Hodges

## **Bass**

Nils Berg-Olsen

## **Flute**

Maggie Schenk  
Sarah Westby

## **Oboe**

Elise Larson

## **Clarinet**

Robert Taylor  
Bethany Joy Schultz

## **Bassoon**

Sergio Acosta

## **Horn**

Paul Litterio  
Sarah Gillespie

## **Trumpet**

Caitlin Mckown  
Michael Ver Voort

## **Trombone**

Adam Luker  
Alan Carr

## **Timpani/Percussion**

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# Production Staff

Production Coordinator.....	Julia Melzer
Orchestra Coordinator.....	Robert Taylor
Stage Manager.....	Kristine Larimore
Assistant Stage Manager.....	Philip Smith
Rehearsal Accompanist.....	Steve Radtke
Properties Designer.....	Emily Ranney, Laura Bucci
Scenic Artist.....	Liz Rathke
Painting Crew.....	Ben Bakunovich
Master Electrician/ Light Board Operator.....	Nate Eyestone
Electricians.....	Chelsea Sanders, Jeff Stoller
Assistant to Costume Designer.....	Sarah Bader
Hair & Makeup.....	Liz Rathke, Micki Beutler, Fanny Leung
Hair & Makeup Assistant.....	Paloma Frautschi
Publicity Manager.....	Helen Baldwin
Graphic Designer.....	Ingrid Kallick
Playbill Layout.....	Page Baldwin
House Manager/Volunteer Coordinator.....	Terry Kiss Frank
Concessions.....	Karen Pollack
Tickets.....	Wisconsin Union Theater
Publicity Photographer.....	Jason Chandler
Videographer.....	Evan Richards
Audio Recording Engineer.....	Buzz Kemper, Audio for the Arts

## Cast Profiles

**Anthony Ashley** (Sergeant of Police) Mr. Ashley is very pleased to be performing in this production and to be continuing a treasured relationship with the Madison Savoyards. A native Texan with a basso-profundo voice, Mr. Ashley was last seen with the Savoyards in the well-received *Mikado* of 2008. Mr. Ashley's first Savoyards' productions were 1994's *H.M.S. Pinafore*, when he played Dick Deadeye, and *Yeomen of the Guard* in 1995. He has also appeared with the Houston G & S Society's productions of *Ruddigore* (Old Adam Goodheart) and *The Mikado* (Pooh-Bah) with Alistair Doniken (of D'Oyly Carte fame). Trained at the University of Texas at Austin,

Mr. Ashley has performed with Madison Opera, Austin Lyric Opera, Houston Grand Opera and Opera East. He has been a soloist in several of the Madison Symphony and Madison Civic Chorus Christmas celebrations. He has performed with the Woodlands Symphony Orchestra, Houston Symphonic Band, and Orchestra X. He has been a featured soloist in tours of the United Kingdom, singing evensong services at St. Paul's Cathedral in London and Christ Church Cathedral in Oxford. He sang concerts in Durham and Chester Cathedrals, Stirling Castle, and a private concert for the Lord & Lady of Saye and Selle, at Broughton Castle. Roles include Osmin, Sarastro, Colline, Il Commendatore, Count Rodolfo and Mefistofele (*Boito*). Mr. Ashley would like to give special thanks to Savoyards board member Nan Schaefer and her husband Robert for their kind generosity, opening their home to an unsheltered 'sergeant of police'.



**Ann Baltès** (Edith) Ms. Baltès is thrilled to return to Gilbert & Sullivan after a long hiatus. She was initially enamored with G&S as an undergrad performing in *The Yeomen of the Guard* at Luther College. Ann first performed with the Madison Savoyards in *Princess Ida* (1999), followed by *Iolanthe*, and *Trial by Jury/Roses Red*. In recent years, Ann has enjoyed her favorite role, Mom, while singing with the Wisconsin Chamber Choir and Wisconsin Chamber Orchestra Chorus. She is excited to join her husband and daughter on the stage together for the first time in *The Pirates of Penzance*. Ann is exceedingly grateful to her family and voice teacher, Adam, for their encouragement and laughter. These are the things of life!



**Kathleen Butitta** (Ruth) Ms. Butitta is appearing with the Madison Savoyards for her fourth time this summer, having been seen in their recent productions of *The Mikado*, *The Sorcerer*, and *Patience*. She has also performed recently in Opera for the Young's production of *The Pirates of Penzance*, and in several productions with Madison Opera in their chorus. She holds degrees in vocal music from UW-Green Bay and UW-Madison, and is currently teaching private lessons in voice and piano. When not singing, Kathleen spends her time working at Studio Jewelers in Madison where she delights in the metal arts - a passion second only to music. She also revels in camping with her family, motorcycling with her husband, cuddling with her cats, and participating in renaissance tomfoolery.



**Natalie Hatch** (Kate) Ms. Hatch is thrilled to be singing with the Madison Savoyards. Last year, she thoroughly enjoyed being Mrs. Pearce in the Four Seasons Theatre's production of *My Fair Lady*. She performed with Da Corneto Opera Company from 2005-2007 and Music By The Lake from 2007-2011 including their productions of *Brigadoon*, *La Traviata*, *Madama Butterfly*, *Die Fledermaus*, *Don Pasquale*, *La Forza del Destino*, *Poliuto*, and *Don Carlo*. She graduated with a Bachelor of Music from Roosevelt University.

Other musical highlights include a concert with local blue grass band Graminy and singing the National Anthem at Blackhawk Farms Raceway. Natalie will begin her third season with the Festival Choir of Madison and the Wisconsin Chamber Choir this fall.

**Erik E. Larson** (Samuel) Mr. Larson, a young bass-baritone, is a current student of voice under Julia Faulkner at the University of Wisconsin-Madison. He is just finishing his second year of study and has sung multiple times with the University Opera, including singing the role of Masetto in University Opera's recent production of *Don Giovanni*. Mr. Larson is also a member of the Madison Opera chorus, and has participated in operas such as *Der Fliegende Holländer*, *Le Nozze di Figaro*, *La Traviata*, and *La Cenerentola*. This is Mr. Larson's debut role with The Madison Savoyards.



**Matthew Marsland** (Major General Stanley) Mr. Marsland is a freshman at St. Ambrose Academy and is thrilled to have the opportunity to play one of his all-time favorite characters. He played a First Lifeguard in last year's production of *Utopia, Ltd.* and some other recent performances include: Rev. Shaw Moore in *Footloose the Musical* (VACT), Teen Angel in *Grease* (VACT), a Fezziwig suitor in *A Christmas Carol* (CTM), Dr. Chumley in *Harvey*, and Samuel in *The Pirates of Penzance* (St. Ambrose Academy). He would like to thank his family and friends for their support and a special thanks to his excellent voice teacher, Jim Doing.

**William Rosholt** (The Pirate King) *The Pirates of Penzance* is Mr. Rosholt's seventh production with the Madison Savoyards since 1999. This is his second turn as the Pirate King, but he has also sung the roles of Arac, Strophon, The Usher, Giuseppe, and King Paramount. Bill has appeared on stage with the Madison Opera and the River Valley Players. Additionally, he has been heard as the bass soloist for oratorios including J.S. Bach's *Christmas Oratorio* and Handel's *Messiah* as well as the singing the role of Pilate in Bach's *St. John Passion*. Bill sings with the Wisconsin Chamber Choir, as he has since its inception in 1998. He does virtually no singing while helping to create cutting edge TomoTherapy cancer radiation treatment systems as a Development Quality Assurance Engineer with Accuray. Bill is delighted to be sharing the stage with both his wife and daughter for the first time.





**Catherine Schweitzer** (Mabel) Ms. Schweitzer has been praised with having a “lovely, crystalline voice” by *Isthmus*. Her recent musical performance credits include Princess Zara in *Utopia Limited* and First Bridesmaid in *Le Nozze di Figaro*. Other opera roles include Sandrina/Violante in *La Finta Giardiniera*, Elsie Maynard in *The Yeomen of the Guard*, Erisbe in *L’Ormindo*, Monica in *The Medium*, and the title role in *Patience*. She received her Bachelor of Fine Arts from the Peck School of the Arts at UW - Milwaukee, and her Masters of Music from the Longy School of Music. She has studied and coached with Wendy Rowe, Martin Katz, Dr. William Lavonis, and Donna Roll. She currently studies with Julia Faulkner.

**J. Adam Shelton** (Fredrick) Mr. Shelton has performed as a two-time apprentice with Des Moines Metro Opera where he performed the role of Elder Gleaton in *Susannah* with composer Carlisle Floyd in attendance. During his first season, he sang Rinuccio in *Gianni Schicchi* for the one-act festival. He is a three-time recipient of the Ratcliffe award at the Southern Arizona Opera Guild’s “Quest for the Best” competition as well as the grand prize winner of the Amelia Reiman Opera Competition, and the second prize winner of the Battle of the Tucson Tenors. Additionally, he has performed the roles of The Magician in *The Consul*, Ferrando in *Così fan tutte*, Lyric Tenor in Argento’s *Postcard from Morocco*, the title role in Mascagni’s *L’amico Fritz*, Leicester in *Maria Stuarda*, and Nemorino in Donizetti’s *L’Elisir d’Amore*. Audiences have also heard Mr. Shelton perform the tenor solos in oratorio and concert settings including: Handel’s *Messiah*, Handel’s *Esther*, Haydn’s *The Creation*, Britten’s *St. Nicolas*, and Britten’s *The Company of Heaven*. He is also noted for his recital appearances locally and nationally for charities, fundraisers, and arts organizations. The 2012 -13 season is promising for Mr. Shelton as he makes his Madison Opera debut in the mid-season production of Handel’s *Acis and Galatea*, sings Prince Charming with Opera For The Young, and is engaged in several recitals throughout the season. Additionally, he maintains a flourishing private studio at the Madison Academy of Music. Mr. Shelton is a native of Knoxville, Tennessee, completed his master’s



degree at the University of Arizona, and is a dissertator at the University of Wisconsin studying with Ms. Julia Faulkner as the Wisconsin Distinguished Graduate Fellow in Voice 2009 - 2011.

**Molly Spivey** (Isabel) Ms. Spivey is a 2010 graduate of UW-Madison where she graduated with a BA- in vocal performance. Ms. Spivey has appeared in the UW-Stevens Point production of *The Zoo*, Madison Savoyards productions of *The Sorcerer*, *The Mikado*, *Yeomen of the Guard* (Kate), *H.M.S Pinafore* (Buttercup) and UW Opera's production of *Don Pasquale* and *The Merry Widow* (Olga). She is currently pursuing a nursing degree and hopes to start a program in the spring. She would like to thank her friends, family and all her "little darlings" for all of the love and support they have given her over the years.



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# Cast and Chorus Profiles

**Larry Bechler** is, after many years of waffling, finally making his stage debut as a pirate/policeman, appropriate since he is an attorney. He serves as a shareholder at Murphy Desmond, S.C. Larry has enjoyed arts performances vicariously from his service on the boards of Madison Savoyards, Bach Dancing & Dynamite Society, and previously, Madison Repertory Theatre. He thanks his wonderful wife, Patty Struck, for tolerating his strange longing for the stage this year.

**Olivia Boyd** is 18 years old and currently a senior at Monona Grove High School. She is happy to say that this is her second year participating in a Madison Savoyards' production as well as the second time performing *The Pirates of Penzance*. Past performing experiences include: Playtime Production's MGHS Drama Club, Silver Dimension & Connection Show Choir, and MGHS Musical Productions. Next year she will be attending UW-Whitewater and hopes to continue with music in college. She would like to thank her family for supporting her and encouraging her to pursue her love of the performing arts.

**Aimee Teo Broman** is appearing for the fourth time with the Madison Savoyards, having first appeared in *The Mikado* in 2008. She is a biostatistician at the University of Wisconsin and a violist with the Edgewood Chamber Orchestra. She thanks her wonderful

husband, Karl, for minding the kids for the summer.

**Phoebe Cahill** is 10 years old and appearing in her fourth production with the Savoyards. She played a boy in *The Mikado*, a supercilious cousin in *H.M.S. Pinafore*, and Princess Hika in *Utopia, Ltd.* She has completed fourth grade at Open Classroom at Lincoln Elementary School in Madison, where she sings in the choir. She will attend fifth grade in Turkey. She is taking gymnastics at Gymfinity, and enjoys playing piano and violin, biking, and reading. She loves listening to all kinds of music, and playing with animals, especially her rats. According to the Governor, she is a union thug. She would like to thank her mom, dad, and sisters (especially Abigail) for supporting her in this production.

**Emma Everitt** appears for the first time in a Madison Savoyards production and is very excited. Emma has participated in Young Shakespeare Players' productions and performed with Madison Youth Choirs. She acted in musicals *The Little Shop of Horrors*, *Thoroughly Modern Millie* and *The Music Man* at Madison Country Day School, where she will start eighth grade this fall. Emma plays piano, viola and guitar. She loves art and enjoys craft projects, cooking and gardening.

**Christopher Fechtelkotter** is thrilled to be joining this swashbuckling cast in his first production with the Madison Savoyards! This fall he will be a junior double majoring in Vocal Performance and Theatre at the University of Wisconsin where he is active in Concert Choir, intramural sports, various student organizations, and watching sunsets. Chris was most recently seen in the Overture Center for CTM's *A Christmas Carol* and in University Opera's *La Boheme*. Other recent credits include Scarecrow in *The Wizard of Oz* and Fyedka in *Fiddler on the Roof*. Look for him this fall in University Theatre's *Cradle Will Rock*.

**Auden Hafeman** is a senior at the University of Wisconsin-Madison majoring in neurobiology. When he isn't studying, Auden spends his time working as an Emergency Medical Technician, volunteering with the Madison Police Department. Auden's interests include music, movies, and current events. This is Auden's first stage production.

**Leah Marie Klapps** is thrilled to be performing in her first show with Madison Savoyards. This is Leah's first opera but she has years of experience in both music and theater. Leah recently competed in the NATS vocal competition and performed as Anna Held in Edgewood College's production of *Tintypes*. Studying nursing and theater at Edgewood College, Leah will be entering her junior year of college and is thankful to add *The Pirates of Penzance* to her summer activities.

**Kirsten Larson** is excited to be in her first production with Madison Savoyards. In the past, she has performed in shows including *The Wizard of Oz*, *Cinderella*, *The Sound of Music*, *Oliver*, *A Little Princess*, and *A Christmas Carol*. Kirsten has just completed her freshman year at UW-Madison, where she will begin studying music performance in the fall in addition to mathematics.


**Kristen Lucas** is a vocal performance major at Minnesota State University at Mankato, and she is so excited to be performing with The Madison Savoyards for the first time. She is a member of the Concert Choir and Chamber Singers at MNSU, and has been a member of the professional

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choral ensemble *From Age to Age*. Kristen was heard as Frasquita in *Carmen* in a staged concert performance with The Mankato Symphony. Previous stage roles include Lady Anne in *Camelot* and Mabel in *The Pirates of Penzance*. Kristen is currently cast as Gretel in the MNSU 2012 fall opera *Hansel and Gretel*. She is thankful to her professors, family and friends for their support as well as Madison Savoyards!

**Paul Maurer** last sang in the Madison Savoyard's production of *The Yeomen of the Guard* in which he sang the part of the First Yeoman. Since, he has been involved in a number of Candid Opera productions including: *L'Elisir D'More*, *Der Fledermaus*, and *Il Barbiere di Siviglia* as a member of the chorus. It is nice to do musical comedy in one's native tongue to remind oneself that one shouldn't take one's self too seriously. When Paul is not singing, he enjoys fly tying, fly fishing and float tubing.

**Keith Meyer** is a physician/scientist at UW Hospital by day. He is happy to perform once again with The Madison Savoyards and make a political statement or two. Past shows with the Savoyards' include: *The Pirates of Penzance* in 2005, *The Mikado*, *H.M.S. Pinafore*, *The Gondoliers*, and others. He has also enjoyed performing in various past productions with St. Bernard Players, CTM, and Four Seasons.

**Ned O'Reilly** has over 40 years of stage experience and is making his

debut with the Madison Savoyards. He has been active, appearing in StageQ's *This Beautiful City* and Redbud's *Dearlly Departed*. He performed twice with CTM, as the King in *The Little Prince* and as Marley in *A Christmas Carol*. Shows in Portage included: *The Secret Garden* as Archie, *Gypsy* as Herbie, and *Little Women* as John Brook. Ned also directs plays and musicals, having done so for StageQ, Portage Area Community Theatre, and Lodi High School. In the suburbs of Chicago he directed *H.M.S. Pinafore*. He has performed and directed with the Curious Theatre Branch, the Rhinoceros Theatre Festival, and toured with Still Point Theatre Collective.

**Tiffany Orr** is thrilled to be performing in Madison Savoyards' 50th Anniversary show! Tiffany recently sang with UW Choral Union for the Verdi *Requiem*. She also participated in the productions of *Utopia, Limited* and *H.M.S. Pinafore* these two previous summers. Other roles include: Mrs. Molloy in *Hello Dolly!* and Peggy in *Godspell*. She thanks her family and friends for their endless love and support. She also thanks her voice teacher.

**Deanna Reed** wonders if she gets a badge from The Madison Savoyards for collecting "The Big Three": *The Mikado*, *H.M.S. Pinafore*, and *The Pirates of Penzance*. She also sang last summer in Sullivan's *The Zoo* in the Henry Vilas Zoo. When she isn't in a Madison Savoyards G&S production, she is



working with her favorite playwright, husband Doug Reed. Last fall, she directed the sold out remount of *The Lamentable Tragedie of Scott Walker*. This fall, she will be directing his play, *The Opiate of the Missus*, for Mercury Players Theater. She sings with the Stoughton Chamber Singers and is mother of two theatrical teens.

**Annisa Richardson** is eight years old, is in 3rd grade, and has been dancing since age three. She has participated in many plays, including *The Wizard of Oz*, *Li'l Abner*, *The Music Man*, and *The Nutcracker*. Annisa is currently a member of Madison Youth Choirs and plays piano, violin, and gu zheng (a Chinese string instrument). She is also a member of a Chinese dance group which tours in Wisconsin. She won 3rd place in a talent show when she was six years old by performing her solo Chinese dance. At seven, she won first place in a talent show singing and playing the gu zheng. There is no doubt that Annisa loves art and music.

**Grace Rosholt** is enjoying her second performance with the Madison Savoyards and her first time sharing the stage with both of her parents. Grace has enjoyed participating in the Shorewood Hills summer musicals for the past three years and the Middleton summer drama for the past four years. She would like to thank all her friends and family for coming to see *The Pirates of Penzance*.

**Randy Schumann** is in his second Madison Savoyards' production. He was first seen in the Chorus for *Utopia, Ltd.* last year. In addition to singing in various choirs he and his wife, Diane, sing with a Madison-based variety band. Together with a keyboardist they perform at wedding ceremonies and special events.

**Angela Sheppard** currently works as a barista at Gallup! Coffee and Bakehouse and goes to school at Edgewood College where she studies Music and Psychology. *The Pirates of Penzance* is her first production with the Madison Savoyards. She plans on returning to Edgewood in the fall to resume her vocal and psychology studies.

**Michael Ward** has been a long-time Gilbert and Sullivan enthusiast and is now celebrating participation in his 25th G&S production, including eight performances with the Madison Savoyards. He was last seen as Tarara, the Public Exploder, in *Utopia, Ltd.* In addition to singing, he has worked as board member, stage manager, properties designer, and scenic designer. He is a faculty member in the UW Department of Orthopedics and Rehabilitation, providing medical care for children with disability issues.

**Fred Younger** has been singing with the Madison Opera for many years. This is his second venture into the wacky world of Gilbert & Sullivan having made his debut in last year's production of *Utopia, Ltd.*

# Staff Profiles

**Micki Beutler** (Hair & Makeup) is happy to be back in the make-up room where chaos and color ensue. Micki would like to thank her husband Steve and her children Kylie, Ashton and Gabe as well as her grandchildren, Aiden and Charlotte, for being the loves of her life. She would also like to thank Liz and Fanny, who share all the joys of hair and make-up in their close quarters.

**Sydney Krieger** (Costume Designer) graduated from UW-Madison with an MFA in theatrical design and has worked with UW-Madison School of Music-Opera for the past 17 years as resident costume designer. Her design work has been seen in Prague, New York, throughout the Midwest, Seattle Opera and as far as Alaska, ranging from children's theater to musicals, original premieres, and dance in drama and comedy. She has worked locally with Forward Theater, Strollers, Mercury Players, UW-Madison Theater and has custom-designed for renaissance fairs, fashion shows and private clients. She resides in Cambridge. Thanks to Sarah Bader, Ann Barrington, Bill Krieger, Jim Greco and the cast and crew.

**Kristine Larimore** (Stage Manager) is currently a BFA-Stage Management student at UW-Whitewater. She has recently stage managed *Snow White* (L&M Productions), *Guys on Ice* (UWW), and *Glegarry Glen Ross*

(UWW). She is thrilled to be involved with Savoyards and this incredibly talented cast and production team. She would like to thank her parents, Billy and Karen Larimore and her boyfriend, Zach Kunde for all of their incredible support. Toi Toi Toi!

**Fanny Leung** (Hair & Makeup) runs a salon and has been doing hair and makeup for various local theatre and high schools, including CTM, Madison Theatre Guild, Middleton Players Theatre, Madison Opera, Middleton High School, Edgewood High School, and Verona High School for 14 years. She always looks forward to working with Savoyards: it's a fun and stress-free theatre company.

**Steven M. Peterson** (Lighting Designer) is thrilled to be working once again with Madison Savoyards as the lighting designer on *The Pirates of Penzance*. He was the lighting designer for the past Madison Savoyards shows: *Utopia Limited*, *H.M.S. Pinafore*, *The Yeomen of the Guard*, and *The Mikado*. Most recently he has designed for UW Madison Opera's performances of *Don Giovanni* and *La Boheme*. Other productions include: *Our Town* and *West Side Story* for Edgewood High School, *The Dying Gaul* for StageQ, *Goodnight Moon* for Children's Theatre of Madison, *Yankee Tavern*, *Brighton Beach Memoirs*, *Into the Woods*, and *The Laramie Project* for Madison Theatre Guild, *Footloose* for Four Seasons Theatre, and

*Little Shop of Horrors* and *Godspell* for Theatre L'Homme Dieu in Alexandria, MN. He would like to extend a thank you to his family and friends for their great support and encouragement.

**Steve Radtke** (Rehearsal Accompanist) is a native of Shawano, WI, and a 2007 graduate of UW-Stevens Point where he studied piano performance with Dr. Molly Roseman. He has also studied composition in London with Dr. Charles Rochester Young and piano performance with Douglas Weeks at Brevard Music Festival. He is currently living and working in Madison as a freelance accompanist through UW-Madison, Opera for the Young, and the Madison Youth Choirs. Steve is also an active member of several local bands and enjoys dabbling in composition, improvisation, and electronic music.

**Emily Ranney** (Properties Designer) is pleased to be back in the saddle with Savoyards, having been the Assistant Stage Manager for six shows between 2002 and 2007 and designed props for 2011's *Utopia, Ltd.* She is also active with The Madison Theatre Guild, stage managing and serving on the company's board of directors. Many thanks to Laura and Phil!

**Liz Rathke** (Scenic Designer and Hair & Makeup) has been painting sets and faces for Savoyards since 1998, and has regularly worked with most of the theater companies in Madison including Madison Opera, CTM, Forward Theater, Four Seasons Theater, APT, and The Madison Rep.

**Ryan Seifert** (Technical Director) graduated with a theatre degree from Winona State University and has since been working as a stage technician. Previously, Ryan has worked with the Riverside Theatre Shakespeare Festival in Iowa City, IA. He also enjoys working as a stagehand for touring concerts and events. He is happy to be working with the Madison Savoyards for his first time.

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

**Robert Taylor** (Orchestra Coordinator) has played principal clarinet with the Madison Savoyards for fifteen seasons. He is currently artistic director and performer with the chamber ensemble Con Vivo! in Madison. Mr. Taylor has played for CTM Productions, Wisconsin Chamber Orchestra, Madison Symphony, and various First Unitarian Society concerts. He has a Master's degree from Michigan State University and a Bachelor's degree from the University of Wyoming.

# Letter from Our President

It's Madison; It's summer; It's Savoyards!

Welcome to the annual summer of Gilbert and Sullivan in Madison. Thank you for being here. The Madison Savoyards, Ltd. is proud to present *The Pirates of Penzance* to celebrate the beginning of our **fiftieth season**. **Fifty years** is a milestone for any theater group and we are very proud to have reached it.

As we begin this year of celebrations we want to remember all of those who were so instrumental in making the Madison Savoyards, Ltd successful. If we overlook some contributions as we continue our celebrations, be assured those oversights are not intentional and we apologize for any omissions.

As we look back over the past fifty years we remember those farsighted high school students (and recent graduates) that decided in 1963 to start a summer musical theater company. Today it does not matter whether or not their wildest dreams conceived of a Madison Gilbert and Sullivan opera company that would be going strong fifty years later.

We remember all the performers who appeared on our stages over the years. They have toiled without pay and provided us lot of enjoyment. Nor can we forget those crew people who tirelessly worked to costume the cast, build the sets, set the lights, and provide the props that helped bring the stage to life.

We also remember the pit orchestras that provided the “real” music for each and every show. While many companies cut corners on costs by performing with only piano accompaniment, the Madison Savoyards has always had a pit orchestra.

We remember the audiences that came year after year. They encouraged the fledgling group. They sustained the company as the years passed. They continue to be the main reason the cast and crew put forth the effort to give them the best possible show each time.

We also need to thank the individual donors and businesses that have helped keep the company in the “black” and the ticket costs reasonable.

Jim Cain.

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

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The Madison Savoyards, Ltd. depend on many people for our continued existence. We thank them all for their support and especially thank the donors, without whom productions would not happen. And also:

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# Glossary

## Act I

**Bumper:** A cup or glass filled to the brim.

**Scuttling a Cunarder:** Sinking a passenger ship of the Cunard line.

**Cutting out a P&O:** Separating a passenger ship of the Peninsular and Orient line from other ships in the fleet in order to capture it.

**Handspike:** A lever, generally made of wood, which is fitted into a windlass or capstan to heave up an anchor or heavy chain.

**On breakers always steering:** Always making mistakes and getting into trouble; as when steering a ship toward waves breaking on rocks.

**Black flag:** The skull and cross bones, Jolly Roger.

**Custom House:** The officers of Her Majesty's Department of Customs and Excise.

**Glass: Barometer** (rising indicates fair weather).

**Caravanserai:** A word of Persian origin meaning a quadrangular inn with a great inner court where caravans put up.

**Wards in Chancery:** Minors under the protection of the Court of Chancery.

**Battle of Marathon:** 490 B.C. the Greeks defeated the Persians at Marathon.

**Battle of Waterloo:** 1815. Wellington defeated Napoleon.

**Equations, simple and quadratical:** A simple equation does not involve the second or any higher power of the unknown. A quadratic equation involves the second power.

**Binomial Theorem:** Formula for finding any power of a binomial (two terms connected by + or -) without having to multiply it out at length.

**Hypotenuse:** The longest side of a right angled triangle. The Theorem of Pythagoras' states that the square of the Hypotenuse is equal to the sum of the squares on the other two sides.

**Integral and differential calculus:** Integral calculus is a method for finding the sum of small quantities. Differential calculus is a method for determining rates of change.

**Animalculous:** An animalcule is a microscopic animal.

**Acrostics:** A popular Victorian parlour game similar to charades, in which players had to guess one word answers to acted-out clues. The first letters of these then spell out the final answer.

**Elegiacs:** The classical verse form of alternating hexameters and pentameters in which elegies were written.

**Heliogabalus:** Probably the most dissolute of the Roman emperors who ruled from 218 A.D. to 222 A.D.

Conics: The study of curves, such as circles, ellipses, hyperbolas and parabolas, formed when a cone is cut by a plane.

Floor: Defeat.

Parabolous: More usually "parabolic". Like a parabola.

Raphaels: Paintings by the Italian Renaissance painter Raffaello Sanzio (1483-1520), better known as Raphael.

Gerard Dows: Paintings by Gerard Dou (1613-75), a pupil of Rembrandt.

Zoffanies: Paintings by Johann Zoffany (1735-1810), a German portrait painter who settled in England.

"The Frogs" of Aristophanes: Perhaps the best known comedy by the Greek playwright Aristophanes (c.445-385 B.C.). The croaking chorus goes "Brekekekex, ko-ax, ko-ax").

Washing-bill: Laundry list.

Babylonian cuneiform: The script of the ancient Babylonians, so called because of its wedge shaped letters.

Caractacus's uniform: Caractacus is the Roman name for the British chief Caradoc who fiercely resisted the Romans after their invasion of Britain in 43 A.D. John H. Foley's 1859 sculpture of Caractacus in front of London's Mansion House suggests

that "Caractacus's uniform" was little more than a loin-cloth.

Fugue: Polyphonic composition in which a short melodic theme is introduced by one part and taken up by the others.

Pinafore: A reference to Gilbert and Sullivan's previous show which had been a great success both in Britain and America.

Mamelon: An earthwork in the form of a rounded mound suitable for use in an ambush or sniping attack.

Ravelin: A detached outwork, outside the main ditch of a fort.

Mauser Rifle: A rifle developed for use by the Prussian Army in the early 1870s.

Commisariat: The provisioning branch of the Army.

Sorties and surprises: Sudden movement of besieged troops upon the besiegers.

Sat-a-gee: Ridden a horse, "gee-gee" being a childish name for a horse.

Emollient: An ointment that softens the skin, but here used figuratively.

Dimity: A stout cotton cloth, ribbed and figured.

## Act II

**Stucco:** A fine plaster used as a coating for walls or internal decorations.

**Escutcheon:** Shield displaying heraldic insignia; the family crest.

**Emeutes:** A French term for riots or brawls.

**Felon:** One who has committed a felony such as murder or burglary.

**Coster:** Costermonger, street vendor of fruit, fish, etc.

**Centrebit:** A carpenter's boring tool.

**Life preserver:** A stick or bludgeon loaded with lead, intended for self-defence.

**Silent matches:** Matches made by coating wooden sticks with sulphur and tipped with chlorate of potash which were ignited by dipping them in a bottle of asbestos and sulphuric acid and so ignited silently.

**Skeleton(ic) keys:** A key fitting many locks by having the interior of the bit hollowed.

**Unshriven:** Without having made confession and receiving absolution.

**Unannealed (unaneled):** Without having been anointed. Part of the last rites, administered to a dying person in the Roman Catholic church is anointing with oil.

**Mien:** Demeanour, bearing, outward behavior.

**Central Criminal Court:** The Old Bailey, the major criminal court in the land since 1834.

**House of Peers:** The House of Lords, the upper house of the British Parliament.

*Courtesy of The Gilbert and Sullivan Archive*  
<http://diamond.boisestate.edu/gas>

# 50 Years of Gilbert & Sullivan!

## Productions of Gilbert & Sullivan Operas

<i>Iolanthe</i>	1963, 1971, 1979, 1988, 2001
<i>The Yeomen of the Guard*</i>	1964, 1984, 1995, 2009
<i>The Sorcerer*</i>	1965, 1992, 2007
<i>Trial by Jury</i>	1965, 1978, 1987, 1992, 2002
<i>The Pirates of Penzance*</i>	1966, 1970, 1976, 1981, 1987, 1996, 2005, 2012
<i>Princess Ida</i>	1967, 1980, 1999
<i>H.M.S. Pinafore*</i>	1968, 1972, 1977, 1986, 1994, 2000, 2010
<i>The Mikado*</i>	1969, 1975, 1983, 1990, 1998, 2008
<i>Ruddigore*</i>	1973, 1978, 1989, 2004
<i>The Gondoliers</i>	1974, 1985, 2003
<i>Patience*</i>	1982, 1991, 2006
<i>Utopia Limited*</i>	1993, 2011
<i>The Grand Duke</i>	1997

## Productions related to the world of Gilbert & Sullivan

<i>An Evening with Gilbert &amp; Sullivan</i>	1978
<i>The Zoo</i> (B.C. Stephenson & Sullivan)	1980, 2011
<i>Old Favorites</i>	1987
<i>A Politically Incorrect Evening with Gilbert and Sullivan</i>	1996
<i>A Gilbert and Sullivan Christmas Carol</i>	1997
<i>Ebenezer Scrooge or A Dickens of a Christmas</i>	1998
<i>Roses Red</i>	2002
<i>Cox &amp; Box</i> (Burnand & Sullivan) *	2007
<i>Tarantara! Tarantara!</i> (with the Madison Theatre Guild)	2010

\* Recorded by the Madison Savoyards

# Madison Savoyards' Recordings

In recent years, the Madison Savoyards recorded the annual production for later release in both video (DVD) and audio (CD) format. This year is the sixth year Buzz Kemper, Audio for the Arts, has been engaged to make a multi-channel audio recording of the production. This will be the fifth year the video recording will be done in high definition.

<b><i>Utopia Limited</i></b> (2011)	DVD with 5.1 surround sound
<b><i>H.M.S. Pinafore</i></b> (2010)	DVD with 5.1 surround sound
<b><i>The Yeomen of the Guard</i></b> (2009)	DVD with 5.1 surround sound
<b><i>The Mikado</i></b> (2008) DVD and CD	DVD wide format, surround sound
<b><i>The Sorcerer</i></b> and <b><i>Cox &amp; Box</i></b> (2007)	DVD with 5.1 surround sound
<b><i>The Sorcerer</i></b> (2007)	2 CD set - stereo
<b><i>Cox &amp; Box</i></b> (2007)	CD - stereo
<b><i>Patience</i></b> (2006)	DVD with 5.0 surround sound
<b><i>Patience</i></b> (2006)	2 CD set - stereo
<b><i>The Pirates of Penzance</i></b> (2005)	DVD with stereo audio
<b><i>Ruddigore</i></b> (2004)	DVD with stereo audio

All recordings, except the 2004 *Ruddigore*, are complete with all dialog, all musical numbers including the overture, and are taken from live performances.

All recordings are available in the lobby, via the Madison Savoyards, Ltd. website ([www.madisonsavoyards.org](http://www.madisonsavoyards.org)), or from Amazon.com.

This performance of *The Pirates of Penzance* is being recorded for release in early 2013.



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## ***Madison Savoyards, Ltd. Announces...***

### **An Annual Meeting**

for All Members, Friends and Major-Generals

September 16, 2012

For the location and time, see the Madison Savoyards Web site:

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

### **The 2013 Summer Production**

*Iolanthe*

Plan to join us next July to begin the Madison Savoyards' second 50 years with the show that started us in 1963.

### **The 2013 Winter Gala**

First Unitarian Society

January 25, 2013

### **Post Performance Reception**

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Sunday, July 22 performance  
The University Club

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