



Madison Savoyards Ltd. presents Gilbert and Sullivan's



I O L A N T H E



## The Savoyards

The success of the Gilbert & Sullivan operas prompted their business manager, Richard D'Oyly Carte, to build a theater for them in the heart of London. He chose the site of the ancient Savoy Palace and built the first theater in the world to be lit by electricity. It opened on October 10, 1881 with the transplanted **Patience**. The first opera to premiere in the Savoy Theatre was **Iolanthe**. The works of Gilbert and Sullivan are so closely associated with the theater that they are often called the "Savoy Operas," and devotees of these operas are called "Savoyards."

Madison Savoyards, Ltd. Present

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# I O L A N T H E

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or **The Peer And The Peri**

by

Sir W.S. Gilbert and Sir Arthur Sullivan

**Stage Director**  
Michael Goldberg

**Music Director**  
David Crosby

**Set Designer and Technical Direction**

Jay Young

**Costume Designer**

Sue Gustaf

**Choreography by**

Debby Levine

**Stage Manager**

Mitch Froehlich

**Publicity Director**

Steven Zwickel

**Lighting Designer**

Gary Clevon

**Chorus Master**

Nancy Van Brunt

**Co-Producers**

Frank R. Parker and  
Anne Mulgrew Scott

## Argument

For the crime of marrying a mortal 25 years ago, the fairy Iolanthe was banished and forbidden to meet her husband again on pain of death. She has spent her exile at the bottom of a stream to be near her son, Strephon, a shepherd.

The opera begins in an Arcadian glade, where the fairies persuade their Queen to pardon Iolanthe, who returns from exile to learn that Strephon is to be married. His intended, Phyllis, does not know that he is half a fairy (down to the waist). She is an orphan and a Ward of the Court of Chancery and she is afraid to marry Strephon without the permission of her guardian, the Lord Chancellor.

The Peers of the Realm arrive in a "unique procession" to discuss the pressing matter of Phyllis' marriage. Phyllis is summoned and they try to convince her to marry one of their number—a "blue blood." The Peers, horrified when Phyllis announces her intention of marrying Strephon, "momentarily stagger," but manage to depart "dignified and stately."

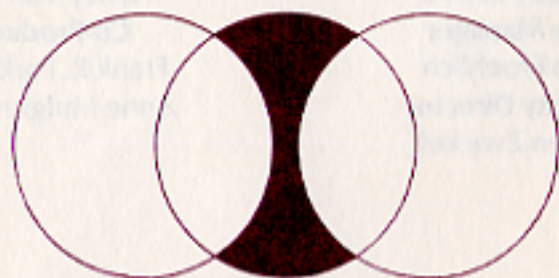
Strephon argues vainly with the Lord Chancellor for his love. As Iolanthe comforts him they are overheard by the Peers and by Phyllis, who mistakes Iolanthe for Strephon's lover. Strephon protests his innocence, but Phyllis, her heart "aching, quaking, breaking," consents to marry Lord Mountararat or Lord Tolloller—she doesn't care which.

The fairies come to Strephon's aid but fail to convince the Peers of his innocence. Their Queen, outraged by the Chancellor's arrogance, decides to send Strephon into Parliament, where "every bill that my gratify his pleasure" will automatically pass and the title of Duke will be granted on the basis of competitive examination.

The Peers remain adamant even as the fairies threaten them with a "hideous vengeance" and the first act ends.

# ISTHMIUS

## OF MADISON



Madison's Different Weekly

Act II opens before the House of Parliament. The fairies have made Strephon all-powerful while the Peers "shake in their shoes." They agree that they are in a "pretty kettle of fish," but, as Lord Mountararat points out, the House of Lords "is not susceptible of any improvement at all."

As the Peers plead with the fairies to stop their protege, Strephon, the fairies find themselves attracted to the Peers in a most un-fairylike way. Their Queen chides them for this, though she admits that she finds the sentry on duty, Private Willis, "simply godlike."

Phyllis enters, unhappy despite being engaged to two Lords. Mountararat and Tolloller cannot decide which of them should marry her, while the Lord Chancellor vividly describes how his own love for Phyllis has robbed him of his sleep. The Lord Chancellor resolves to marry her himself and that seems to settle the question.

Strephon finally explains to Phyllis that the reason Iolanthe looks young enough to be his lover is that she is a fairy. Agreeing once again to marry, the lovers ask Iolanthe to help them obtain the Lord Chancellor's consent. Knowing that to meet her former husband is to invoke the sentence of death, Iolanthe nonetheless agrees, telling Strephon for the first time that the Lord Chancellor is his father.

Iolanthe pleads with the Lord Chancellor and finally reveals her true identity to him. She is saved from death only when the Fairy Queen discovers that all of the fairies have fallen in love with mortals. The Lord Chancellor finds the legal loophole that allows him to be reunited with Iolanthe, Strephon and Phyllis to marry, the Fairy Queen to have her Private Willis, and all the Fairies and Peers to fly away to Fairyland together.

"Up in the air, sky-high, sky-high  
Free from wards in Chancery,  
He will be surely happier, for  
He's such a susceptible Chancellor!"



Nancy Van Brunt



Lucy Silver



Gunnard Swanson



Mitch Froehlich



Susan Gustaf



Debby Levine



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**Cast, in order of appearance**

**Leila** ..... Carrie Stevens  
**Celia** ..... Jill Jensen  
**Fleta** ..... Marli Johnson  
**Queen of the Fairies** ..... Margaret Astrup  
**Iolanthe** ..... Allisanne Apple  
**Strephon** ..... David Neiweem  
**Phyllis** ..... Kathleen Lippitt Matts  
**The Lord Chancellor** ..... Patrick Joseph Linehan  
**Train Bearer** ..... Michael Scott  
**Lord Tolloller** ..... Stephen Cary  
**Lord Mountararat** ..... Richard Knowles  
**Private Willis** ..... Perry Allaire

**The Peers**

Emmett Bennett  
Rob Calhoon  
Thomas Cleary  
Robert Cook  
William Cox  
Edward Elder  
Linda R. Gritz  
Conrad Hutterli  
Tim Lodge  
Gregory Louis  
John Nyman  
Sandie T. Pendleton  
Raymond C. Thimke  
Frederick R. Tuck  
Steven Zwickel

**The Fairies**

Bette Gray-Fow  
Jeannie Jerde  
Gail Kuecken  
Louise A. Lathrop  
Monica M. May  
Charlotte Mullen  
Jean Nauman  
Brenda L. Noach  
Jennifer Ondrejka  
Marilyn Bruns Riederer  
Pamela C. Shannon  
Bryn Travis  
Carolyn Udelhoven  
Carol S. Wright  
Joanne Zwickel

**The Setting:** Act I - An Arcadian Landscape  
Act II - Palace Yard, Westminster

**The Time:** 1700-1882

**Iolanthe** was first performed 25 November 1882.  
There will be one 15-minute Intermission.

**Madison Savoyards, Ltd. present IOLANTHE**

Friday, July 20, 1979

Saturday, July 21, 1979

Sunday Matinee, July 22, 1979

Friday, July 27, 1979

Saturday, July 28, 1979

**The Wisconsin Chamber Orchestra**

David Crosby, Music Director  
Egons Plavnieks, General Manager

**Violin I**

Lena King, concertmaster  
Wendy Buehl  
Conrad Sordino

**Violin II**

Mary Utiger, principal  
Kathryn Siegel

**Viola**

Ellen Ravnan, principal  
Karen Stensby

**Violoncello**

Anton TenWolde

**Double Bass**

Greg Koeller

**Flute**

Ernestine Whitman  
Jean Rystrom-Nelson

**Oboe**

Rhondda May

**Clarinet**

Mark Hollingsworth  
Becky Steltzner

**Bassoon**

C. J. Cameron

**Horn**

Amelia Trotter  
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## Musical Numbers

### Act I

Tripping Hither, Tripping Thither . . . . .	Celia, Leila and Fairies
Iolanthe! . . . . .	Queen, Iolanthe, Celia, Leila and Fairies
Good Morrow, Good Mother . . . . .	Strephon and Fairies
Fare Thee Well . . . . .	Queen and Fairies
Good Morrow, Good Lover . . . . .	Phyllis and Strephon
None Shall Part Us From Each Other . . . . .	Phyllis and Strephon
March of the Peers . . . . .	Peers and First Life Guards Band
The Law is The True Embodiment . . . . .	Lord Chancellor and Peers
My Well-Loved Lord and Guardian Dear . . . . .	Phyllis, Mountarat, Tolloller and Peers
Nay, Tempt Me Not . . . . .	Phyllis and Peers
Spurn Not the Nobly Born . . . . .	Lord Tolloller and Peers
My Lords, It May Not Be . . . . .	Phyllis, Tolloller, Mountarat, Strephon, Lord Chancellor and Peers
When I Went to The Bar . . . . .	Lord Chancellor
When Darkly Looms the Day/Finale . . . . .	Ensemble

### Act II

When All Night Long a Chap Remains . . . . .	Private Willis
Strephon's A Member of Parliament . . . . .	Fairies and Peer
When Britain Really Ruled The Waves . . . . .	Lord Mountarat, Fairies and Peers
In Vain To Us You Plead . . . . .	Leila, Celia, Fairies, Mountarat and Tolloller
Oh, Foolish Fay . . . . .	Queen and Fairies
Though Perhaps I May Incur Your Blame . . . . .	Phyllis, Tolloller, Mountarat, Private Willis
Love Unrequited (The Nightmare) . . . . .	Lord Chancellor
If We're Weak Enough to Tarry . . . . .	Phyllis and Strephon
My Lord, A Suppliant At Your Feet . . . . .	Iolanthe
It May Not Be . . . . .	Iolanthe, Queen Lord Chancellor and Fairies
Soon As We May, Off And Away/Finale . . . . .	Ensemble

## Director's Notes

"The quintessence of Gilbert and Sullivan is that they can be both ridiculous and intelligent at the same time".

—Leslie Bailey, **Gilbert & Sullivan: Their Lives and Times**

"The British team is never boring. The operas gallop along like happy colts, not like cart horses. They are also moral. The characters are always good and bad, and the moral is always clearly drawn, although I do not overlook the sophistication of the satire."

—Igor Stravinsky

Nothing evokes the spirit or the innate dualism of Victorian England quite so vividly as a Gilbert & Sullivan operetta. The enchanting music and witty language seem as fresh and delightful as they did a century ago.

Yet then, as to a lesser degree today, the word "operetta" carried a pejorative connotation, and Sir Arthur Sullivan, though he reaped enormous wealth and international fame for his collaborations with W.S. Gilbert, spent most of his life fretting over the possibility that (as Queen Victoria herself had suggested) he was squandering his creative gifts on trivial and frivolous endeavors.

Composer and author were both collectors. They gathered subjects, styles and ideas from throughout the Empire and the world in true 19th century British fashion. From Kyoto to Kensington, from Mendelssohn to Monday Pops, all seemed fair game for Gilbert's caustic humor and Sullivan's musical imagination. Their works bear the stamp of unmistakable genius and of a uniquely Victorian sensibility so confident in itself and in its pre-eminence that it could be made the butt of the most biting satire.

In professional theatrical and in self-consciously mercenary terms the G. & S. phenomenon also epitomizes its time. With the help of formidable showman and producer Richard D'Oyly Carte, Gilbert and Sullivan created an enduring and lucrative enterprise that has continued, long after the passing of its founders, to amass performances, profits and praise from around the world.

**Iolanthe** satirized a well-ordered world where intermarriage between Arcadian-based Fairydom and the Westminster Peerage "strikes at the root of the whole fairy system." The fruit of such a union can only be a Parliamentary shepherd who is "a fairy down to the waist, but whose legs are mortal." Such antic schizophrenia treats lightly and in a topsy-turvy context a more fundamental Victorian conflict that set rational idealism and prudish morality against brutal industrialization, world-wide imperialism and a sometimes thinly veiled lasciviousness. It probably would have delighted Sigmund Freud.

—Michael Goldberg

## Music Director's Notes

Sir Arthur Sullivan's musical father was Felix Mendelssohn, and none of his Savoy musical scores reflects this spiritual and technical parentage more than **Iolanthe**. The overture is perhaps the finest of Sullivan's opera overtures, due in no small measure to the fact that it is one of the few he actually through-composed himself. The lightness of the supernatural subject matter is set up, as well as the expressive quality of the love interest throughout the drama. Hearing this music and knowing the "fairy" theme of the drama, the listener is instantly reminded of Mendelssohn's own incidental music for Shakespeare's **A Midsummer Night's Dream**.

In this production, special arrangements have been made to obtain Sullivan's original on-stage brass band materials for the "March of the Peers" and the Act I Finale. These were created for the famous Grenadier Guards Band appearance with D'Oyly Carte's Peers during their impressive entrance onto the Arcadian landscape.

Chronologically, **Iolanthe** was written just after **Patience**, Gilbert's parody on Oscar Wilde and John Ruskin, and just prior to **Princess Ida**, a topical satire on women's colleges and a parody of Tennyson's **Princess**.

—David Crosby

## Cast

### Phyllis



**Kathleen Lippitt Matts** is a G. & S. veteran, having sung in three of the earliest Savoyards productions. She is a graduate of the University here, where she studied voice with Bettina Bjorksten, and received a Master's degree at the Wisconsin Conservatory of Music in Milwaukee, where she also taught. Mrs. Matts has performed for Goethe House and the Johnson Foundation at Wingspread and has toured for Artreach, Inc. She has received many honors in voice competitions but is proudest of her success in a one-woman vaudeville-style show of song, dance and comedy with accompanist Don St. Pierre.

### Fairy Queen



**Margaret Astrup** has a Bachelor Of Music degree in vocal music from Concordia College and a graduate degree in applied voice from the UW-Madison. She has appeared in University Opera performances of **Regina**, **Falstaff**, **The Secret Marriage** and **The Tales of Hoffman**. G. & S. fans will remember her for her characterization of Little Buttercup in the Savoyards' production of **H.M.S. Pinafore**. Ms. Astrup also teaches voice and piano in the Madison area.

### Iolanthe



**Allisane Apple** delighted Madison audiences last year singing Mad Margaret in the Savoyards' production of **Ruddigore**. She is currently a graduate student of music at the UW-Madison studying voice with Bettina Bjorksten. Ms. Apple appeared as featured soloist with the Beaver Dam Oratorio Society and the Milwaukee Arions in Handel's **Messiah**, **Israel in Egypt** and Vivaldi's **Gloria**. Last August she sang Purcell's **Dido** at the Baroque Music Festival in Eagle River. Ms. Apple continues performing as a member of the chorus of the Chicago Lyric Opera.

### Leila



**Carrie Stevens** plans to continue her studies in music after she graduates from the UW-Madison next spring. She has been working towards a Bachelor's degree in vocal music performance and has prepared herself by singing with choirs and entering vocal competitions. Ms. Stevens has played Golde in **Fiddler on the Roof** and sung in scenes from operatic compositions.

### Strephon



**Christopher David Neiweem** grew up in the definitive musical family—one in which all five children could read music before they read English and from which three professional and two avid amateur musicians came. Mr. Neiweem played piano and organ and sang soprano as a boy, focusing on singing when his baritone voice developed. After studying at Oberlin and at the Stuttgart Conservatory in West Germany, he launched his opera career by singing in various productions in Austria, France, Germany and the U.S.A. Mr. Neiweem is a graduate student at the UW-Madison and Director of Music at St. Stephen's Lutheran Church in Monona.

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## Lord Chancellor



**Patrick Joseph Linehan** is a native of Boston and a graduate of Arizona State University, where he appeared in many productions, including leads in **Jacques Brel...** and **The Real Inspector Hound** and in chorus roles in **Patience** and **Princess Ida**. In Madison he played Joxer Daly in **Juno and the Paycock** and Mr. Wormington in **The Magistrate** with the University Theatre, and Captain Corcoran in the Savoyards' **H.M.S. Pinafore**. He is currently a graduate student in Political Science at the University of Wisconsin-Madison.

## Lord Mountarat



**Richard Knowles** is a professor of English at the UW-Madison who has loved G. & S. since an English grandfather sang to him as a child. This year marks Mr. Knowles' 5th appearance with Madison Savoyards—he has played the Mikado in **The Mikado**, Maj. Gen. Stanley in **Pirates of Penzance**, Sir Joseph Porter KCB in **H.M.S. Pinafore** and Old Adam Goodheart in **Ruddigore**. Mr. Knowles is on the Board of Directors of Savoyards and has sung with Opera Seen.

## Lord Tolloller



**Stephen Cary** is on the faculty of the Monona Academy of the Performing Arts. He has played leading roles in **The Magic Flute**, **The Merry Widow**, **Four Saints in Three Acts**, **The Devil**, and **Daniel Webster** and is a member of Opera Seen. He was the tenor soloist in Haydn's **Creation**, **Mass in Time of War**, **The Lord Nelson Mass**, Liszt's **Psalm 13**, Bach's **Magnificat** and other major works by Mendelssohn and Handel. Mr. Cary received a Master of Music degree from the University of Illinois and has taught at Iowa State and Union Universities. He has worked as a printer, construction worker, bookbinder, shoe salesman, nurse's aide and has taught English as a second language.

## Celia



**Jill Jensen** is a native of Milwaukee and a Music Education major in her senior year at the UW-Madison. She is presently studying voice with Ilona Kombrink in preparation for her senior recital this fall. Jill has been a member of and a soloist with many school organizations, including Concert Choir, Chamber Singers and Master Singers. Her interest in Gilbert and Sullivan began in high school when she performed in **H.M.S. Pinafore** and **Pirates of Penzance**.

## Private Willis



**Perry Allaire** returns for his fourth G. & S. production with Savoyards after memorable performances as the Bos'n's Mate in **H.M.S. Pinafore**, the Judge in **Trial by Jury**, and Sir Despard Murgatroyd in **Ruddigore**. Mr. Allaire is a native of Green Bay and a graduate of the UW-Madison School of Music. He appeared with Opera Workshop and has directed and sung in the Madison Children's Theater production of Humperdinck's **Hansel and Gretel**.

## Fleta



**Marli Johnson** is a Music Education student at the UW-Madison where she is studying voice with Ilona Kombrink. A native Madisionian, she is a member of the Concert Choir and has appeared in **Kiss Me Kate** with Madison Theatre Guild and in Savoyards' productions of **H.M.S. Pinafore** and **Ruddigore**. Marli enjoys folk dancing and toured Europe with Folklore Village International Dancers. She coaches and plays a variety of sports, including soccer, hockey and softball. Marli's talents also include creating original jewelry from nuts and seeds (on display at the Madison Community Crafts and Arts Co-op).



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**Michael Goldberg** (Stage Director). A 1964 graduate of the University of Wisconsin, Mr. Goldberg has worked in performing arts management, administration, programming and research in Wisconsin, New York City, Washington, D.C., and throughout the U.S. Over the past 20 years in Madison he has directed for the U.W. Opera and Phi Beta and he has done production work and performed with M.C.R., the U.W. Opera, University Theatre and WHA Radio.

His opera credits include *Les Mamelles de Tirésias* (Poulenc), *Riders to the Sea* (Vaughan Williams), *The Medium* (Menotti), *There and Back* (Hindemith) and *The Human Voice* (Poulenc).

Mr. Goldberg enjoys many different kinds of music: "I spent my high school years as a standee at the old Metropolitan Opera House in New York City. I learned the words to all of the Rodgers and Hammerstein musicals while working at a carnival where the P.A. system blared out show tunes day and night, and I have loved G. & S. with a passion after 2 years in the Peace Corps in Africa. The only "theater" available was a weekly sing-along to an old, beat-up record player and some scratchy recordings of excerpts from *Patience*, *The Mikado* and *Iolanthe*. As a literature major and Anglophile I am as enthralled with the words and wit of Gilbert as with the enchanting music of Sullivan."

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**David Crosby** (Music Director) is in his sixth season with the Madison Savoyards. He is also Music Director and Conductor of the Wisconsin Chamber Orchestra, The Festival Choir, Madison Campus Ministry (Pres House) and the Beaver Dam Oratorio Society. He has composed and produced award-winning works for WHA Radio, PBS Television and National Public Radio. His musical skills have also been used in the production of commercials and film soundtracks.

Mr. Crosby is the composer of **Departures**, a montage for orchestra, string quartet, country band, jazz ensemble and rock group which was purchased by four European radio networks, and of **Canadian Folk Suite**, which premiered in the Wisconsin Union Theater and was performed by the London Symphony in 1978.

A native of New York, Mr. Crosby received a Bachelor of Music degree from the Oberlin College Conservatory of Music and a Master of Music degree in Instrumental Conducting under the tutelage of Otto Werner-Mueller at the UW-Madison.

He has an extensive background in Gilbert and Sullivan, having been a principal singer, Chorus Master and Music Director for the Oberlin College G. & S. Players. This company produced the entire extant G. & S. catalogue, from **Trial By Jury** to **The Grand Duke**, on the Oberlin campus and at Highfield Theater in Falmouth, Massachusetts.

#### Technical and Production Staffs

Assistant Technical Director .....	Carl White
Master Carpenter .....	Peter Schram
Carpenters .....	Linda Rockstroh
	Greg Gooding
	Rod MacDonald
	Bill McGivern
	Liz Wallace
Assistant Designer .....	Tess McKeown
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	Anne Scott
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	Lucy Silver
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Assistant Chorus Master .....	Gunnard Swanson
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#### Glossary

**Peri**—in Persian mythology a race of beautiful fairies or sprites  
**Crumpled Bands and Rusty Bombazine**—the usher was dressed in old, worn clothes - wrinkled sashes over old twills  
**Woolsack**—The Lord Chancellor's seat, since the 15th century, has been a bale of wool covered with a purple cloth. It originally represented a tax paid the court  
**Belgrave Square**—an elegant residential district of London  
**Seven Dials**—a squalid neighborhood in the East End of London  
**Exchequer, Queen's Bench, Common Pleas, or Divorce**—different divisions of the British High Court of Justice  
**Dolce Far Niente** (Italian)—"sweet nothings"  
**Festina Lente** (Latin)—literally, "make haste slowly"  
**Contradicente** (Italian)—in contradiction  
**Canaille** (French)—the mob  
**Plebs** (Latin)—plebeians, common people  
**Hoi Polloi** (Greek)—the rabble, common folks  
**Parliamentary Pickford**—Pickfords' Ltd. is and was a London moving company whose famous motto is, "We Carry Everything!"  
**Ovidius Naso**—Roman poet Ovid, who wrote "The Art of Love"  
**Captain Shaw**—chief of the London fire brigade when *Iolanthe* was first performed in 1862, and a regular first-nighter at G. & S. productions  
**Rothschild & Baring**—famous London banking house  
**Maravedi**—an almost worthless Spanish coin  
**Cherished rights...Friday nights**—on Fridays the House considered Members' private bills and pet projects  
**Pipes and Tabors**—referring to the Pan pipes and small drums traditionally associated with shepherds  
**Equity Draughtsman**—a barrister who pleads cases based on a rational, as distinct from a literal, interpretation of the law  
**Arcady**—a place of rural peace and simplicity

### President's Note

#### Dear Patron of Arts:

Welcome to our seventeenth annual production—*Iolanthe*. We hope you enjoy this year's performance, and we thank the many people who donated their time and energy to make it all possible.

The Madison Savoyards, unlike many local arts organizations, receives no major outside funding and we rely almost entirely on ticket sales to cover our production costs. *Iolanthe* marks our fifth year in the Wisconsin Union Theater and it is an interesting but difficult fact of life that during this period of time our operating expenses have more than doubled. Your assistance is therefore needed if we are to continue in our tradition of quality theater presentations.

Donations in any amount (tax-deductible) will be sincerely appreciated with the following contributor designations:

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All contributors will be acknowledge in our programs unless otherwise specified.

We also need help in non-financial areas: volunteers for costumes, publicity, programs or props please call me at 271-3126 or Anne Scott at 233-3995.

Your generous contribution can be of vital importance to us. We can serve best the community that knows our needs and supports our goal: to continue to bring the magic of Gilbert & Sullivan to the people of Madison. Thank you.

—Frank R. Parker  
President

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