

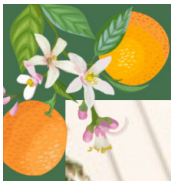
Madison Savoyards, Ltd. presents

Gilbert & Sullivan's

RUDDIGORE

or, The Witch's Curse





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The Madison Savoyards, Ltd.

presents

Ruddigore
or, The Witch's Curse

MUSIC BY Sir Arthur Sullivan

BOOK & LYRICS BY W. S. Gilbert

MUSIC DIRECTOR
CHRISTOPHER RAMAEKERS

CHOREOGRAPHER
KRISTIN ROLING

COSTUME DESIGNER
KAREN BROWN-LARIMORE

LIGHTING DESIGNER
TOM LITRELL

STAGE DIRECTOR
DONALD DEXTER

PRODUCTION MANAGER
D. COREY HELSER

SET DESIGNER
ERIN BAAL

TECHNICAL DIRECTOR
TAIZO MURAKAMI

2022

Friday, August 5 and Saturday, August 6 at 7:30pm
Sunday, August 7 at 3:00pm

Friday, August 12 and Saturday, August 13 at 7:30pm
Sunday, August 14 at 3:00pm

The Bartell Theatre
113 E Mifflin St., Madison WI

www.madisonsavoyards.org

CAST

| | |
|--|--------------------|
| Robin Oakapple / Sir Ruthven Murgatroyd | William Volmar |
| Richard Dauntless | Jude Balthazar |
| Sir Despard Murgatroyd | Keith Christianson |
| Old Adam Goodheart | Jeremy Dyer |
| Rose Maybud | Megan McCarthy |
| Mad Margaret | Erin Sura |
| Dame Hannah Trusty | Erin Bryan |
| Zorah | Cat Richmond |
| Ruth (<i>Rose Understudy</i>) | Evy Johnson |

GHOSTS

| | |
|--|---------------------|
| Sir Roderic Murgatroyd | Mike Brady |
| Sir Rupert Murgatroyd (<i>Robin/Sir Ruthven Understudy</i>) | Matt White |
| Sir Jasper Murgatroyd | Fred Younger |
| Sir Conrad Murgatroyd | Pamela Ziemlewicz |
| Sir Mervyn Murgatroyd | Nicholas Schweitzer |
| Bishop (<i>Sir Despard Understudy</i>) | Steven Cybela |

BRIDESMAIDS

Olivia Boyd, Lana Fabish, Margaret Gottlieb, Jessica Harrison (*Zorah Understudy*), May Kohler (*Dame Hannah Understudy*), Vivian Washington

ORCHESTRA

| | |
|------------------------|---------------------------|
| Violin I | David Huntsman |
| Violin II | Jenna Domblesky |
| Viola | Esther Delameter |
| Cello | Cornelia Watkins Dyer |
| Clarinet | Robert Taylor |
| Flute | Barbara Paziouros Roberts |
| Piano | Wade Troyer |

AUDIENCE ANNOUNCEMENTS

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

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

<http://tinyurl.com/MSLRuddigore2022>

MUSIC

ACT I

| | |
|--|----------------------------|
| Overture..... | Orchestra |
| Fair is Rose..... | Bridesmaids & Zorah |
| Sir Rupert Murgatroyd..... | Hannah & Chorus |
| If somebody there chanced to be..... | Rose |
| I know a youth..... | Robin & Rose |
| From the briny sea..... | Bridesmaids & Richard |
| Hornpipe..... | Richard & Orchestra |
| My boy, you may take it from me..... | Robin & Richard |
| The battle's roar is over..... | Richard & Rose |
| If well his suit has sped..... | Bridesmaids |
| In sailing o'er life's ocean wide..... | Rose, Richard & Robin |
| Cheerily carols the lark..... | Margaret |
| Welcome, gentry..... | Bridesmaids & Men's Chorus |
| Oh, why am I moody and sad?..... | Sir Despard & Chorus |
| You understand?..... | Richard & Sir Despard |
| Hail the bride (Act I Finale)..... | Ensemble |

~ 20 minute Intermission ~

ACT II

| | |
|--|------------------------------------|
| I once was as meek..... | Robin & Adam |
| Happily coupled are we..... | Richard, Rose, Bridesmaids |
| In bygone days..... | Rose, Bridesmaids, Robin & Richard |
| Painted emblems of a race..... | Ancestors, Robin & Sir Roderic |
| When the night wind howls..... | Sir Roderic & Ancestors |
| He yields!..... | Ancestors |
| I once was a very abandoned person..... | Despard & Margaret |
| My eyes are fully open..... | Robin, Despard & Margaret |
| There grew a little flower..... | Hannah & Sir Roderic |
| When a man has been a naughty baronet (Act II Finale)..... | Ensemble |

SYNOPSIS

ACT I. The Village of Rederring, in Cornwall

An early Baronet of Ruddigore burned a witch at the stake, and she cursed him and all his progeny, dooming them to commit at least one crime a day under penalty of dying in unspeakable agony. Dame Hannah narrates this legend to the Chorus of Professional Bridesmaids, gathered around the cottage of Rose Maybud, an attractive young damsel who has not yet found a husband. Robin Oakapple, a young farmer, is in love with Rose, but is too bashful to declare his passion. We learn through Old Adam that Robin is really Sir Ruthven (pronounced "Rivven") Murgatroyd, the true Baronet of Ruddigore. Robin has fled from the Curse, leaving the title and estates to his younger brother, Despard. His foster-brother, Richard Dauntless, who has just returned from sea, also knows Robin's identity. Learning of the deadlock in Robin's love affair, Richard volunteers to see the lady and clear up the situation. On meeting Rose, however, he too falls in love with her. As his guiding principle is to obey "the dictates of his heart", avows his love to her, and is accepted. But when Rose learns of Robin's love for her, she promptly transfers her affections to Robin, remarking that while Richard is a penniless sailor, Robin is a prosperous farmer.

Mad Margaret enters, and we learn that she had been in love with the current bad baronet, Despard. Despard reveals the depths of his infamy, but notes that he makes a point of atoning for every bad action by following it with a good one. Richard, still obeying the "dictates of his heart", reveals to him that his brother, Sir Ruthven, is alive, and is in this very village, masquerading as Robin Oakapple. Robin now enters with his promised bride and the Chorus of Bridesmaids to celebrate his nuptials. But the wedding is rudely interrupted by the revelation that Robin is really the Bad Baronet. Rose promptly offers herself to Sir Despard, who declares that he, being no longer the Bad Baronet but a virtuous person, will be true to Mad Margaret. Rose, not at all abashed, once more falls back to Richard, and a Dance ends the first act.

ACT II. Picture Gallery in the Castle of Ruddigore

In the gloomy Ruddigore Castle, the portraits of his ancestors look grimly down upon a sadly changed Robin. Richard and Rose dance in with their train of Bridesmaids to ask Robin's consent to their marriage. After some trouble, they obtain it and depart. Robin then makes an impassioned appeal to his ancestors to relieve him of doing a daily crime. Stepping down from their frames, and led by his uncle Roderic, they accuse him of evading the terms of the Curse and order him to do something truly wicked—carry off a maiden that very day. When he refuses, they give him a sample of the "agonies" they have the power to inflict, and he is compelled to yield. The ancestors return to their frames and Robin orders Adam to go at once and bring him a maiden—any maiden!

A reformed Despard and Margaret now appear, and soberly attired, and describe themselves as District Visitors engaged in charitable activities. They have come to implore Robin to forswear his wicked ways. He declares he will do so, when, upon their departure, Adam enters with the "maiden" he was sent to abduct. She turns out to be none other than the mature Dame Hannah, who proves so well able to protect herself that Robin must call upon his uncle Roderic for help. Roderic steps down from his frame, and we learn that he and Hannah were once lovers. Robin is summarily dismissed, and the reunited pair indulge in a sentimental duet. Their reunion is interrupted by the excited entrance of Robin - he has the solution of the whole business. Pointing out that, as a refusal to fulfil the terms of the Curse amounts to suicide, and as suicide is itself a crime, it follows that the Curse is inoperative! So Roderic finds that he must still be alive, Rose at once becomes the bride of a reformed Robin, Richard appropriates the Chief bridesmaid, and all ends in general rejoicing.

PRODUCTION STAFF

| | |
|-----------------------------------|--|
| Production Manager..... | D. Corey Helsler |
| Stage Director..... | Donald Dexter |
| Music Director..... | Christopher Ramaekers |
| Choreographer..... | Kristin Roling |
| Technical Director..... | Taizo Murakami |
| Stage Manager..... | Alison Hurda |
| Rehearsal Accompanist..... | Wade Troyer |
| Costume Designer..... | Karen Brown-Larimore |
| Set Designer..... | Erin S. Baal |
| Lighting Designer..... | Tom Littrell |
| Properties Designer..... | Emma Katz |
| Hair/Makeup Designer..... | Pamela Ziemlewicz |
| Assistant Stage Manager..... | Renae Rodefild |
| Orchestra Coordinator..... | Robert Taylor |
| Costume Assistants..... | Lucy Walaszek, Madeline Walaszek |
| Scenic Artists..... | Erin S. Baal, Teresa Sarkela, Eleri Beal |
| Stage Crew..... | Rose Torti |
| Light / Sound Board Operator..... | Alison Hurda |
| Graphic Artist..... | Ingrid Kallick |
| Layout Design..... | Aimee Teo Broman |
| Videography..... | Evan Richards, Ben Barlow |
| Still Photography..... | Jon Miner |
| Supertitles..... | Catherine Killam |

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MUSIC DIRECTOR



Christopher Ramaekers is currently Director of Orchestras at the University of Wisconsin-Whitewater, Music Director of the Lake Forest Civic

Orchestra and Symphony847 in the Chicago suburbs, Artistic Director of the Davis Theater Concert Series for Access Contemporary Music, and Associate Conductor of the Chicago Composers Orchestra. Ramaekers has been Assistant Conductor of the Quad-City Symphony Orchestra and Music Director of the Quad-City Youth Orchestras, Music Director of the Orchestra of St. Vincent's and the Hyde Park Youth Symphony, Principal Conductor of the Ravenswood Community Orchestra, and spent 9

summers as Director of Orchestras at Camp Encore/Coda in Sweden, Maine. As a guest conductor, he has appeared with the Kalamazoo Symphony, Skokie Valley Symphony, Salt Creek Chamber Orchestra, Lake Forest Civic Orchestra, Ensemble Dal Niente, and the Chicago Opera Vanguard. Ramaekers can be heard on recordings with Symphony847, Spektral Quartet, and the Chicago Composers Orchestra, and with organizations such as Rémy-Martin, and the Dolphin Show at Shedd Aquarium. Ramaekers has held fellowships with the Allentown (PA) Symphony Orchestra and the Peninsula Music Festival in Door County, WI. He was winner of the 2011 American Prize in Orchestral Conducting and holds degrees from Western Michigan University and Northwestern University.

University Opera 2022-23 Season

FALL

Britten's *Albert Herring*

November 18-22, 2022

SPRING

Verdi's *La traviata*

March 3-7, 2023



Mead Witter School of Music
UNIVERSITY OF WISCONSIN-MADISON

STAGE DIRECTOR



Donald Dexter has been obsessed with Gilbert and Sullivan ever since he saw John Reed play Sir Joseph Porter, KCB in D'Oyly Carte's touring

production of *H.M.S. Pinafore*. Don has performed on stage professionally in Chicago and in Los Angeles. He has also appeared in movies and in television, including a scene with LeVar Burton in a made-for-TV movie called *Dummy*. More recently, Don has worked for several of the area community theatres. His Madison roles include Old Mahon in *Playboy of the Western World* for Strollers Theatre and Sir Joseph Porter in The Madison Savoyards' production of *H.M.S. Pinafore*.

DIRECTOR NOTES

Ruddigore is a very old work, opening on January 22, 1887 at the Savoy theatre in London. In the 125 years since its first performance, the sun has risen and set on the British Empire, seven monarchs have held the crown, and taste in popular music has changed radically several times. The relationships that people have with society at large have been reinvented more than once in that time. So how do you connect the modern viewer with the old score with the gingerbread cover?

Gilbert and Sullivan assist us in the effort to make the show fresh. Gilbert lampoons both 19th Century melodrama and Gothic horror genre. He then uses the conventions of gothic literature and melodrama to skewer the social

It is the Mission of the Madison Savoyards, Ltd. to preserve the works of Gilbert & Sullivan and other light opera by producing and promoting live performances to develop the skills and talent of cast, crew, and musicians of all ages and to inspire, entertain, and educate the community through performances and other initiatives.



The success of Gilbert & Sullivan's operas prompted their manager, Richard D'Oyly Carte, to build a theatre for them on the site of the medieval Savoy Palace in London. The works of Gilbert & Sullivan are so closely associated with the Savoy Theater that they are called Savoy operas, and their devotees are called Savoyards.

hypocrisies that people had to live and mate by in that time.

Sullivan's music is cutting edge, with a score that feels very modern as it sets the mood for the story and reveals sensations that Gilbert's characters are not permitted to put into words.

I wanted to set the production in a world that appeals to modern audiences from many backgrounds. To that end, I put this show in a steampunk universe: a place with bright colors that cut through the smoke; a world animated by the visceral power of steam and clockwork. It's a fantastic world that frees us from historical limitations, and allows us to focus on the fun!

PRINCIPALS

Jude Balthazar (Richard Dauntless) is studying voice and opera performance at UW-Madison with Mimmi Fulmer. Jude is a Cedar Rapids Opera Young Artist for the 2022 season. He has an A.D. from The University of Trinidad and Tobago, a B.M. in Performance from Oklahoma Baptist University, and a master's studies in Vocal Performance from the University of Arkansas. Recent roles include Anthony in *Sweeney Todd* with the University Opera at UW-Madison, Parpignol in *La Bohème* with Florentine Opera, and in the *Pirates of Penzance* (chorus) with Cedar Rapids Opera.

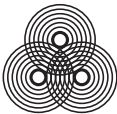
Mike Brady (Sir Roderic Murgatroyd) is excited to finally join the Savoyards in person, having performed in their virtual productions for the past two years! During the day, Mike trains software developers and does voice-over work at

Epic. He is also a taekwondo instructor and eight-time state champion, training at ATA Madison West. Mike frequents the stage at Verona Area Community Theater, and thanks his family for their limitless support of his favorite pastimes.

Erin K. Bryan (Dame Hannah Trusty) has been praised for her “deft” operatic characterizations, with credits including work with Kentucky Opera, Cedar Rapids Opera, Madison Savoyards, and the innovative Fresco Opera. She enjoys collaborating with living composers, ranging from the Midwest premiere of Laura Schwendinger’s *Kay Ryan Songs* to the world premiere of *Dangerous New Avenues*, a duet for soprano and percussion by Justin Giarrusso. Dr. Bryan holds degrees from Lawrence University, the University of Louisville, and the University of Wisconsin-Madison. She is Assistant Professor of Music and Voice Area Coordinator at Ripon College.

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**WISCONSIN
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Illustration by Irene Rinaldi/NPR



Keith Christianson (Sir Despard Murgatroyd), a sometime veteran of Madison area theater, is as happy as the proverbial clam to return to the stage with The Madison Savoyards, although somewhat uncertain how happiness in clams is measured. Previous credits include *All is Calm* (in 2019 and 2021), *Young Frankenstein* (as Victor), *Trial by Jury* (as The Judge), “Singing in the Shower” (for the heck of it), and “Funny Voices at Bedtime” (for Aurora, age 7).

Jeremy Dyer (Old Adam) is excited to be joining Madison Savoyards for his first production since the pandemic. A recent transplant to Wisconsin, Jeremy grew up in Houston, TX and spent 8 years performing with the Gilbert & Sullivan Society of Houston and Houston Savoyards choral group. In 2019, Jeremy performed in the world premiere of Alistair Donkin’s *A Topsy-Turvy Mikado*. He would like to thank his partner Chris for his constant support, and his cellist parents Max and Corky who introduced him to Gilbert & Sullivan and often join him for productions playing in the orchestra.

Evy Johnson (Ruth & Rose Maybud Understudy) will be performing for the first time with Madison Savoyards this summer. Recent roles include Ness in the Backman & Kowalczyk musical, *Moonshine Abbey*, La Fee in Viardot’s *Cendrillon*, and Serpetta in Mozart’s *La Finta Giardiniera*. Evy holds a Master of Music from the University of South Carolina, a Bachelor of Music Education from South Dakota State University, and will begin full time studies toward an M.A. in Catholic Studies at the University of St. Thomas this fall.

Megan McCarthy (Rose Maybud) is excited to be returning for her second show with Madison Savoyards. Her most recent credits include First Spirit/Toad in Opera MODO’s (Detroit) production of *#SuperFlute (Magic Flute)* and Gretel in Chicago Summer Opera’s production of *Hänsel und Gretel*. Her other roles include: Angelina in Madison Savoyards’ production of *Trial by Jury*, Servilia in the University of Wisconsin Milwaukee’s production of *La Clemenza di Tito*, and Erste Dame in the International Lyric Academy’s production of *Die Zauberflöte*. Megan would like to thank her friends, family, and her voice teacher Connie Haas, for their ongoing support.

Cat Richmond (Zorah) is “a versatile musician, with a clear and gorgeous soprano” (Broadway World), and an accomplished, regional performer. Ms. Richmond has performed a diverse set of operatic and musical theater roles including Lucia (*Lucia di Lammermoor*), Papagena (*Die Zauberflöte*), Yum-Yum (*The Mikado*), Gretel (*Hansel and Gretel*), Gianetta (*The Elixir of Love*), Lady with a Hand Mirror (*Postcard from Morocco*), Martha (*Spring Awakening*), and Mary (*HAIR*). During the pandemic, Ms. Richmond won Fresco Opera’s Dueling Divas online battle competition, and sang in their Aria Hunt program. Ms. Richmond received her M.M. in Vocal Performance from Georgia State University and San Francisco Conservatory.

Erin Sura (Mad Margaret) recently performed solo animal/ensemble (*L’Enfant et les sortilège*) with Florentine Opera, the title role in *Carmen* with Brew City Opera, Prince Orlofsky (*Die Fledermaus*) with Master Singers of Milwaukee, Donna Elvira (*Don Giovanni*) with Fresco Opera, and Mother (*Amahl and the Night Visitors*) with Opera on Site and Belle Ensemble. Ms. Sura

regularly performs with Wisconsin opera companies including the Florentine Opera Co., Milwaukee Opera Theatre, Skylight Music Theatre, and is a core member of Belle Ensemble. Other notable roles include 2nd Lady (*Magic Flute*), Betty (*Passion in Pigskin*), Jo (*Little Women*), and Dido (*Dido and Aeneas*).

William Volmar (Robin Oakapple / Sir Ruthven Murgatroyd) is an undergraduate student in his third year studying vocal performance at the Mead Witter School of Music. William has previously performed with the University Opera in their production of *Two Remain (Out Of Darkness)* and *Sweeney Todd: The Demon Barber of Fleet Street* and with the Madison Ballet in their latest production of *The Nutcracker*. William is thrilled to be performing in his first Madison Savoyards production and would like to thank his voice professor Paul Rowe for all his support in preparation for the show.


CHORUS

Olivia Boyd is proud to be performing with Madison Savoyards in their production of *Ruddigore*, as this will be her 5th season with them since 2011. Olivia has performed in several musical productions and choirs, most notable are: Founder of UWW Waka Flock-Appella, Alto 1 in Wisconsin Chamber Choir (2014-2016), and ensemble in *Pirates of Penzance* and *HMS Pinafore*. Olivia would like to thank her family, friends, and her partner, John, for always supporting her.

Steven Cybela (Sir Despard Understudy) is the very model of a modern veterinarian and teaches veterinary technician students at Madison College. A G&S enthusiast since his teens, he decided, in anticipation and celebration of his 50th birthday this summer, that it was time to take his enthusiasm to a new level. He's excited to be a part of his first Savoyards production and to join those who are quite mad enough to sing choruses in public! He thanks his wife, Victoria, for her love and for encouraging him in this madness.

Lana Fabish is excited to make her Madison Savoyards debut in *Ruddigore*. In addition to being her Madison Savoyards debut, this will also be her operatic debut. A rising senior at Madison West High School, she has been performing with her school's choirs for the past 3 years, along with Madison Youth Choirs for the past 7 years. She has been involved in music in various ways, from vocal performances to taking piano lessons. Next year, she is looking to major in music in college.

Margaret Gottlieb is looking forward to her first performance with the Savoyards! She graduated from UW Madison with a degree in linguistics and French where she participated in a vocal studio for non-majors. She sings with several local choirs.



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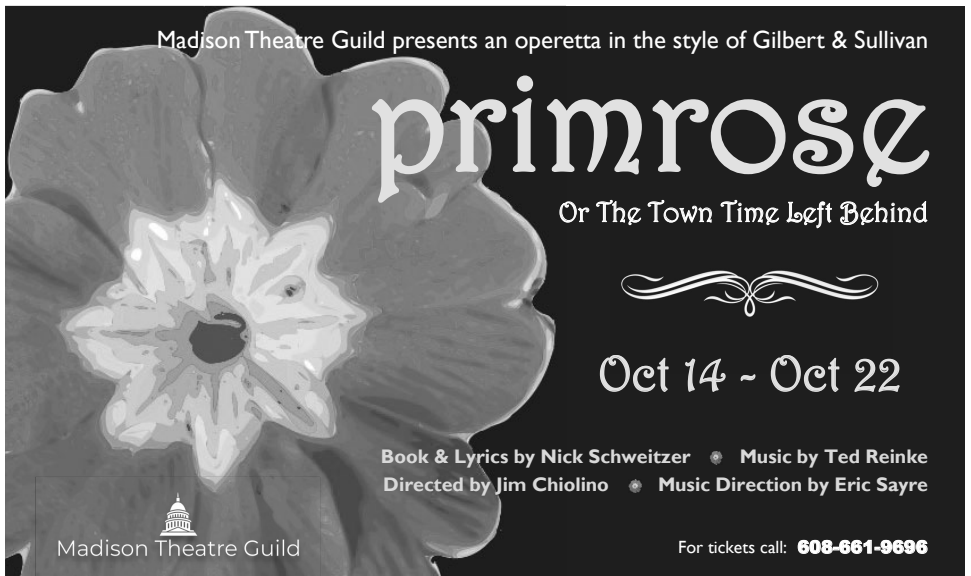
Jessica Harrison (Zorah Understudy) is excited to be in her first show with Madison Savoyards! When not performing, she hangs out with her kids and puppy and sings in virtual services for Bashford United Methodist Church. She has a degree in Vocal Performance from UW-Madison, where she studied with Paul Rowe. She has performed in about a dozen or so shows with Sun Prairie Civic Theater and Pile of Cats productions. She thanks her husband, Sydney, and her parents, without whose help she could not be here.

May Kohler (Dame Hannah Understudy) is a fourth-year undergraduate at the University of Wisconsin-Madison. She is pursuing a major in Vocal Performance under the direction of Dr. Julia Rottmayer, as well as a major in Political Science and a minor in Integrated Liberal Studies. After graduation, May plans to pursue a master's degree in Vocal Performance, but she is unsure which direction life will take her and how music will figure into it. *Ruddigore* is May's first opera production ever, and she is thrilled to be a part of it.

Nicholas Schweitzer made the fateful decision to join the Savoyards' chorus with his daughter Catherine for the 1995 production of *Yeomen of the Guard* and continued to contribute to the male choruses of *Pirates* (1996), *A G&S Christmas Carol* (1997), *The Mikado* (1998), *Princess Ida* (1999), and *Patience* (2006), in which Catherine had ascended to sing the title role. In 2016 the Savoyards presented a concert reading of Nick's "American operetta in the style of Gilbert & Sullivan: *Primrose*", in which the late lamented Terry Kiss Frank sang the role of the lonely alto. The show will be produced this fall by MTG.

Vivian Washington is happy to be returning to the Madison Savoyards! She was previously seen in *HMS Pinafore* and *The Gondoliers*. She has also performed in *As You Like It* (Corin), *The Crucible* (Tituba), *The Caucasian Chalk Circle* (Merchant Woman et. al) at Edgewood College. This is her first time performing since 2018 and is happy to be back!

Matt White (Robin/Ruthven Understudy) is thrilled to be back for his fourth Savoyards show (*Utopia Ltd.*, *Iolanthe*, and



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primrose

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Directed by Jim Chiolino • Music Direction by Eric Sayre

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Scynthus in *Princess Ida*). He is a regular performer in community theater in the Madison area, most recently playing Maurice in *Beauty and the Beast* and Karl the Giant in *Big Fish*, a role that required wearing stilts! COVID-19 was hard on the theater community and we're so glad you've come to see us; a lot of art wasn't made the last few years, and we are poorer for it.

Fred Younger is happy to join the post-pandemic rejuvenation of live performances with the Savoyards. And what better show to do it with than *Ruddigore*, where evil is conquered and the frozen images of long-dead ancestors...well, it wouldn't do to give away the plot, now would it?

Pamela Ziemlewicz is thrilled to be joining Madison Savoyards for *Ruddigore*. She has adored musical theater since making her seven-year-old debut in

Hansel and Gretel (Gretel). Recent stage credits include VACT's *A Christmas Story*, *Chitty Chitty Bang Bang*, and *Young Frankenstein*, as well as *Big Fish* with St Bernard Players and *Nutcracker* at the Bartell.

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Most recently she was the Costume Director for Verona summer production of *Beauty and the Beast*. Pam also enjoys music directing or stage managing youth productions when her kids are in the spotlight. Much love to E/G/Tim.

PRODUCTION STAFF

Erin S. Baal (Set Designer & Scenic Artist) has been acting, directing, and designing sets in Madison since 1999. Her most recent work was seen in *The Curious Incident of the Dog in the Night-Time* and *Ripcord* (Strollers Theatre). Her next design will be seen in *Ten Days in a Madhouse* (MTM) and she will be the Scenic Design guest artist at Madison College for the 2022-2023 season. Erin is enjoying her first time working with Savoyards this summer.

Karen Brown-Larimore (Costume Designer) is pleased to be working with Madison Savoyards again as costume designer for *Ruddigore*. She has most recently designed costumes for Northern Sky Theater's productions of *Love Stings* and *Fishing for the Moon* as well as Capital City Theatre's production of *Natasha, Pierre and the Great Comet of 1812*. She is proud to be the resident Costumer for Madison Opera with recent designs for *She Loves Me* and *Orpheus in the Underworld*, Madison Ballet and Opera for the Young where her designs grace the current tour of *Cinderella*. Her work will soon be seen in Forward Theatre's production of *The Wanderers*. Karen's designs also can be found in many homes as she is the original designer of The American Girl doll clothes for Samantha, Molly and Kirsten.

D. Corey Helser (Production Manager) has spent a lifetime in theater and education. After graduate school he designed, stage managed, and built shows for many regional production companies until he was hired by MATC to

manage the Mitby Theater and eventually the office of Conference and Events Services. Outside of MATC, Corey has worked for American Players Theatre, Madison Rep, Madison Opera, Four Seasons Theatre, Madison Savoyards, Children's Theatre of Madison, Dance Wisconsin, Theatre Lila, and Epic Systems in Verona. Recently he has established a scene shop and is providing construction, rental, and design services. (theatersupportservices.com)

Alison Hurda (Stage Manager) is a student at Edgewood College studying Nursing with a Theater Arts minor. This is her first production with Madison Savoyards, but hopefully not her last. Her most recent stage management credits include *Sister Act*, *Vintage Hitchcock*, and Monty Python's *Spamalot*.

Ingrid Kallick (Graphic Artist) studied sculpture and graphic design at the University of Illinois. Formerly of Madison, she is now in Philadelphia. Ingrid specializes in graphic design, set painting, murals, illustration, and creative writing. Her illustrations have appeared in *Communication Arts*, *Scientific American*, the cover of *Science*, and *Cricket*.

Emma Katz (Properties Designer) is excited to be part of this fun production. She would like to thank Casper, Midnight, and Vincent van Gogh for putting up with late meals during tech week.

Tom Littrell (Lighting Designer) is lighting his first production for Savoyards, and is excited to be working with this wonderful group of theatre artists. Tom has worked with the Bartell Theatre participating companies, Broom Street Theatre, Music Theatre of Madison, Four Seasons Theatre, Forward Theatre, University Theatre at UW-Madison, and other Madison-area theatre groups. In a sordid past life, he toured with David Bowie, Paul McCartney, Genesis, and Led

Zeppelin. As always, love to Stacy for her support and encouragement.

Taizo Murakami (Technical Director) is an up-and-coming technical director serving the Madison area. Previous work includes Madison Savoyards' *Trial by Jury* and Capital City Theater's *Natasha Pierre and the Great Comet of 1812*. He is the technical director for West High School's theater department.

Renee Rodefelf (Assistant Stage Manager) is grateful to be a part of *Ruddigore's* stage management team. This will be her fourth show under her belt as a stage manager/assistant stage manager, and she would like to personally thank Alison Hurda, Don Dexter, Corey Helser, Tom Littrell, and Erin Baal for being so supportive and encouraging!

Kristin Roling (Choreographer), MFA, is enjoying her 5th production with the Savoyards. Past productions include *The Gondoliers* and *HMS Pinafore*. Dance performance credits include musical seasons with Starlight Theatre in Rockford, IL, Western Illinois Summer Theatre, and Lees McRae College, NC. Other theatrical adventures include a summer season with Walt Disney World, touring the U.S. with Famous People Players, choreographing for Edgewood College and costuming for First Act Children's Theatre. Favorite past choreography projects include *The Wedding Singer*, *Appalachian Spring*, *Singin' in the Rain*, and *Sister Act*. She is glad to add *Ruddigore* to that list.

Robert Taylor (Orchestra Coordinator) received his master's degree in music performance from Michigan State University and a bachelor's degree in music from the University of Wyoming. He has performed with the Wisconsin Chamber Orchestra, Madison Symphony Orchestra, Children's Theater of Madison, the Madison Savoyards since 1995, and

in ensembles and as a soloist for the First Unitarian Society's "Music for a Summer Evening" series. He has also performed with various orchestras in the Detroit and Chicago areas. He is the artistic director and a performer of the Madison area chamber ensemble *con vivo*! Robert has been a performing participant for the Amici della Musica master classes with Karl Leister in Florence, Italy.


Rose Torti (Stage Crew) graduated from Luther College with a BA in Anthropology. While she has been involved with theatre productions in high school and college, this is her first professional production experience.

Wade Troyer (Rehearsal Accompanist & Orchestra Member) received his master's degree in Collaborative Piano from UW-Madison where he studied with Professors Martha Fischer and Christopher Taylor. He is working as a self-employed piano accompanist through

local high schools, churches, and at UW-Madison, playing for lessons, recitals, weddings and various other events. He most recently filled the role of rehearsal accompanist and pit keyboardist for UW-Madison's production of *Into the Woods*.

Lucy Walaszek (Costume Assistant) is an undergraduate at Trinity College Dublin and is excited to be working with Madison Savoyards for the first time.

Madeline Walaszek (Costume Assistant) is an undergraduate student at UW Madison and a lifelong Madison resident. She has been working at Madison Opera in the Wardrobe Department since 2015 and the University Opera since 2019. In her free time she designs and sews historical clothing. This is her first production with Madison Savoyards and is excited to be working on *Ruddigore*!



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FROM THE BOARD PRESIDENT

Dear Savoyards,

When we decided to hold live performances for this summer's production of *Ruddigore*, it was done with obvious trepidation, but lots of hope. Many of you let us know you enjoyed our digital offerings, but we know that nothing can compare to the live theater and music of Gilbert and Sullivan! To protect our cast, crew and audience we've continued our safely protocols through the rehearsal of the show and thank you for your willingness to mask-up during performances.

A bit of trivia: "During the Act II ghost scene, it would be impossible for the cast to see Sullivan's baton when the stage was darkened for the Ancestors' reincarnation. A technological solution was found: Sullivan used a glass tube baton containing a platinum wire that glowed a dull red" (Leslie Baily in *The Gilbert & Sullivan Book*, 1952). I'm delighted by the idea of Sullivan using a "technological solution" of the era that was both useful and atmospheric, to conduct the production during that ghostly scene.

This will be the 5th time in our history we've visited Ruddigore Castle and its league of Ancestors, and we are so excited to bring this melodramatic tale of curses and ghosts to you. Thank you for joining us this summer and enjoy the show! ~ Catherine Killam



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GLOSSARY

Act I

Baronet The lowest hereditary rank taking precedence next below a baron and above a knight.

Disendowed A charity which no longer fulfils its intended purpose may have its funds legally withdrawn and put to better use.

Workhouse door Workhouses were institutions run by parishes, providing accommodation and employment for those otherwise unable to support themselves.

Marquis More usually spelled 'marquess,' the second highest rank of the British peerage.

I would fain consult you I would like to consult you.

Welkin The arc of heaven; the firmament.

Revenue sloop A naval patrol ship deployed to prevent smuggling.

Cape Finistere The most westerly point of mainland France is in the department of Finistère. One of the most westerly points of mainland Spain is Cape Finisterre.

Merchantman Civilian ship carrying merchandise.

Frigate A warship, which in the 19th century would carry between 28 and 60 guns on the main deck.

Up with her ports Opens the apertures in the ship's side through which a cannon is pointed.

A thirty-two A 32-pound gun.

Strike To lower a sail as a sign of surrender.

Fal-lal Finery or frippery; a showy adornment.

Lubberly Loutish.

We up with our helm Upping the helm brings a ship to leeward, enabling the sails to catch the wind.

Scuds before the breeze Move briskly with the wind behind.

Stow my jawing tackle Stop talking.

Belay Stop.

Vast heavin' 'Avast heaving', stop sighing.

A-cockbill Naval imagery of sorrow, deriving from an anchor when it hangs at the cathead ready for dropping, or from the yards of a vessel, when placed at an angle with the deck.

To'gall'n-m'st. Topgallant mast, the highest part of the mast. The Royal Navy traditionally uses eccentric pronunciations of many words, and Richard's 'to'gall'n-m'st' is correct.

Fore-stay Rope holding the mast upright.

Binnacle Housing for a ship's compass.

On a bowline Sailing close to the wind.

Bos'n's mate A boatswain (traditionally pronounced as by Richard here) was a senior crew member, below officer rank, in charge of the deck, sails, ropes and anchors of a ship. His assistant was the boatswain's mate.

A Crichton James Crichton, nicknamed 'the Admirable Crichton' (1560–1582) was a child prodigy who in his teenage years displayed exceptional skill as a classicist, linguist and poet, together with an astounding memory.

Ovid and Horace Publius Ovidius Naso and Quintus Horatius Flaccus, Latin poets of the Augustan age.

Swinburne and Morris Algernon Swinburne and William Morris, English poets (and in Morris's case, designer and architect) of the Victorian era.

Took flat aback At a sudden halt.

Parbuckle Nautical term for lifting objects by means of a looped rope.

False colours Flags to which one is not entitled, or which deliberately mislead.

Blue-jacket Sailor, from the traditional navy blue uniform.

Lothario A shameless libertine, from the name of such a character in William Davenant's play *Cruel Brother* (1630) and Nicholas Rowe's *The Fair Penitent* (1703).

Turning-in a dead-eye Rigging a block and tackle, a lifting device.

Cot Cottage.

Madge, Meg and Peg are all traditional contractions of the name Margaret.

Cytherean posies Cythera, the Latinized form of Kythira (Κύθηρα), one of the Ionian Islands, traditionally the island of Aphrodite, goddess of love.

It is the accusative after the verb Referring to Rose's pedantic correction of Margaret's technically incorrect but natural-sounding use of the nominative 'who' rather than the formally correct accusative case, 'whom'.

An Italian glance Authorities vary on the meaning and derivation of the phrase, but its context suggests a seductive and probably cynical 'come-hither' look.

Affidavit A statement in writing sworn before a qualified lawyer.

Intramural Indoor.

Elysium In Greek mythology Elysium is the home of the blessed in the afterlife.

Amaryllis Latin version of the Greek name Ἀμαρυλλίς: a country-girl in Theocritus's *Idylls*, Ovid's *The Art of Love*, and Virgil's *Eclogues*.

Chloe Shepherdess in the Greek pastoral romance, *Daphnis and Chloe*, attributed to the writer Longus.

Phyllis Shepherdess found in classical Latin and English Tudor literature. Gilbert earlier used the name for his shepherdess in *Iolanthe*.

Becalmed in the holdrums Equatorial regions noted for calm periods when the winds drop completely, leaving sailing ships immobilized.

Stand off and on Hesitate – from nautical usage meaning cautiously tacking in and out along the coast.

Bring her to Stop her.

Taraddiddles Untruths.

Act II

Elision Dropping or suppressing a letter or syllable in pronunciation, as in the pronunciation of 'Ruthven' as 'Rivven'.

Valley-de-sham Mangled version of valet-de-chambre, a man's personal attendant.

Poltroon Coward.

Footpads Highway robbers.

Mop and mow Grimaces.

Lantern chaps Gaunt cheeks.

Bank holiday In Britain, a public holiday, on which by law banks are not open. Almost all British public holidays are bank holidays, and the terms are generally used interchangeably.

I shot a fox In Victorian England it was not illegal to shoot a fox, but doing so was viewed by adherents of foxhunting as unsporting, depriving them of the pleasure of the chase.

Black-and-tan A kind of terrier dog, with black hair on its back, and tan (yellowish brown) hair on the face, sides, and legs.

Galoshes Rubber overshoes.

Bohemian Term for those, such as creative artists, who lead an unconventional lifestyle, ignoring social respectability.

Satyr Minor Greek woodland gods, in form part man and part beast, known as companions of Bacchus. A byword for debauchery.

The Times England's oldest national newspaper, founded in 1785 as 'The Daily Universal Register', changed in 1788 to the present title.

Old Bailey Common name for the Central

Criminal Court in London where many of the most serious criminal cases are heard.

Prigging Stealing.

Thimble-rigging A game played with three thimbles and a pea. Bystanders are challenged to guess which thimble covers the pea, and to bet on their choice. Sleight of hand ensured that the pea was in fact under none of the thimbles.

The three-card delusion at races A card trick much practised by racecourse sharpers. A queen and two other cards are spread out face down; bystanders are invited to bet which is the queen. Sleight of hand ensured that none of the three was actually the queen.

Athenæum Originally an academy in Ancient Rome, named in honor of the goddess Athene, later used as the name for literary or scientific institutions and for gentlemen's clubs.

Linen-drapers Retailers of linens, laces, calicos and other textile articles.

A dab An expert.

Penny readings Wholesome entertainments provided for the poor, with admission charged at a penny.

National School One of many schools founded in 19th century England by the National Society for Promoting Religious Education, providing elementary education on Anglican lines.

Barley-water A drink, made by the decoction of pearl barley, frequently given by Victorians to invalids.

Deadly nightshade *Atropa Belladonna*, a toxic shrub, and the poison extracted from it.

Basingstoke A town in Hampshire, 48 miles south-west of London.

Mickle Gilbert, like many people, evidently thought 'mickle' means 'little'. It is so used here, but it is in fact an Old English word meaning 'great' or 'many'.

Suicide is, itself, a crime Suicide or attempted suicide was a criminal offence in England until 1961.

Like the mousie in the fable Aesop's fable of *The Lion and the Mouse* tells of a lion, trapped in a net, freed by a mouse who gnaws through the netting.

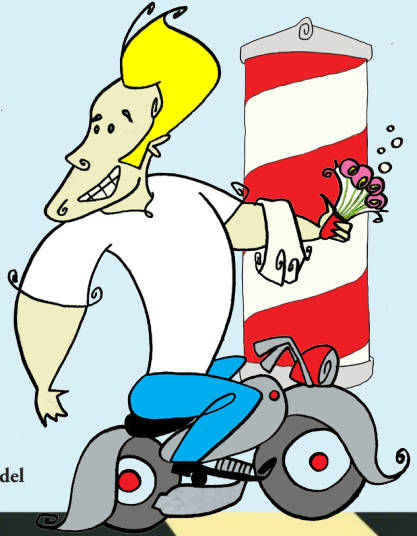
Pipe my eye Weep.

Bread and cheese and kisses Phrase coined by Jonathan Swift (1667–1745) to describe a bachelor lifestyle.

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