

The Sudbury Savoyards present

Princess Ida

or Castle Adamant



Stage Director: Rebecca Graber
Music Director: Stephanie Beatrice

February 24 - March 2, 2024

Lincoln-Sudbury Regional High School

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The Sudbury Savoyards



Princess Ida

or Castle Adamant

Book by
W. S. Gilbert

Stage Director
Rebecca Graber

Producers
Kai Fay & Laurel Martin

Stage Manager
Nadine Sa

Assistant Stage Manager
Bill Fisher

Set Designer
Laurel Martin

Makeup Designer
Elizabeth Stone

Assistant Stage Director
Briana Bensenouci

Music by
Arthur Sullivan

Music Director
Stephanie Beatrice

Costume Designers
Sue Flint & Donna Roessler

Lighting Designer
Lowell Gilbert

Sound Designer
Bill Lopoulos

Publicity Strategist
Sara DeLong

Scenic Painter
Dave O'Gara

Technical Director
Laurel Martin

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and their production of *Princess Ida*.**

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David Wolfe and First Baptist Church of Sudbury

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A MESSAGE FROM THE CHAIR

On behalf of The Sudbury Savoyards, I am honored to welcome you to our 2024 production of Gilbert and Sullivan's *Princess Ida*. *Princess Ida* is Gilbert and Sullivan's eighth collaboration, premiering in 1884. As with their previous two operas *Patience* and *Iolanthe*, Gilbert and Sullivan once again tackled the idea of a battle of the sexes. It satirizes topics that were controversial in Victorian England: feminism, women's education, and Darwinian evolution. We are lucky to have a fresh take for our 2024 production from our new directors, helping us to explore the idea of gender in a new way.

The Sudbury Savoyards was founded in 1961, and our mission is to produce the works of W.S. Gilbert and Arthur Sullivan "on a grand scale," with a large chorus, a full orchestra, costumes, lighting, sound and top-notch performers. Since then, we have produced all thirteen extant G&S comic operas, as well as many summer plays, concerts, and outreach events. We like to say we "put the 'community' in community theater," as we are one of the only groups remaining committed, not only to producing the works of Gilbert and Sullivan, but to a chorus and crew which is open to all who wish to participate, where inclusion and support of all people is at the core of our values.

We also remain committed to the relief of world hunger, having donated over \$250,000 towards that cause prior to our incorporation as an independent 501(c)(3) non-profit organization in 2016. Since then, we have continued to honor that legacy by raising funds for local hunger relief, most recently in conjunction with the Wayside Inn, by presenting *A Christmas Carol* at the Inn's Martha-Mary Chapel in December. We were able to donate \$2,323 to A Place to Turn in Natick this year. We continue to look for ways to fight hunger, include everyone, and produce high quality shows year after year.

Thank you, truly, for your support and appreciation of our company, our production, and our mission. If you would like to further contribute your time, talent, or treasure, please be in touch. You can make a tax-deductible donation at <https://sudburysavoyards.org/support-us/> at any time. We would also love you to join our merry band; on stage, backstage, in the pit, or in the countless other production and company tasks and roles that are required to keep this ship afloat. We really do have a wonderful time together!

Please enjoy your time at Castle Adamant. The role of "audience" is pivotal in any production, and we are so grateful that you are here today to play the part. Whether you are Team Ida or Team Hilarion, I am sure we can all agree that we want to be on the team of love. May the best team win!

Graham Daley
Chair, The Sudbury Savoyards Board of Trustees

CELEBRATING SIXTY-THREE YEARS OF THE SUDBURY SAVOYARDS



In 1961, as a means of raising money for the new church buildings under construction, a group of Sudbury Methodists decided to put on a production of *Trial by Jury*. Staged in the Parish Hall and costumed with choir robes, this was the beginning of a group that was soon to be christened The Sudbury Savoyards.

Throughout the 1960's the stage in the Sudbury Town Hall provided the setting for the annual Gilbert & Sullivan production. In 1969 expansion onto the stage of the Lincoln-Sudbury Regional High School was necessary for the second staging of *The Mikado*. This production, with larger sets, more participants on stage and a larger orchestra, began the tradition of presenting "Gilbert & Sullivan on a Grand Scale". As a result, over \$250,000 in proceeds have been donated to the relief of world hunger.

In 2016 The Sudbury Savoyards became an independent 501(c) (3) community theater organization and continues to donate proceeds to worthy causes.



CELEBRATING SIXTY-THREE YEARS OF THE SUDBURY SAVOYARDS

- | | |
|-----------------------------------|---|
| 1961 Trial by Jury | 1993 The Pirates of Penzance |
| 1962 The Mikado | 1994 Patience |
| 1963 The Pirates of Penzance | 1995 The Mikado |
| 1964 The Gondoliers | 1996 Princess Ida |
| 1965 No Performance | 1997 The Yeomen of the Guard |
| 1966 The Yeomen of the Guard | 1998 Trial by Jury & HMS Pinafore |
| 1967 Iolanthe | 1999 Iolanthe |
| 1968 Ruddigore | 2000 Ruddigore |
| 1969 The Mikado | 2001 The Gondoliers |
| 1970 Princess Ida | 2002 The Sorcerer |
| 1971 The Gondoliers | 2003 Patience |
| 1972 Patience | 2004 The Pirates of Penzance |
| 1973 The Pirates of Penzance | 2005 The Mikado |
| 1974 Trial by Jury & HMS Pinafore | 2006 The Grand Duke |
| 1975 The Yeomen of the Guard | 2007 Iolanthe |
| 1976 The Sorcerer | 2008 The Yeomen of the Guard |
| 1977 Iolanthe | 2009 Utopia, Limited |
| 1978 The Mikado | 2010 Princess Ida |
| 1979 Ruddigore | 2011 Trial by Jury & HMS Pinafore
(50th Anniversary) |
| 1980 The Gondoliers | 2012 Ruddigore |
| 1981 The Pirates of Penzance | 2013 The Gondoliers |
| 1982 Princess Ida | 2014 The Pirates of Penzance |
| 1983 Cox and Box & HMS Pinafore | 2015 Patience |
| 1984 Patience | 2016 The Sorcerer |
| 1985 The Yeomen of the Guard | 2017 The Mikado |
| 1986 The Mikado | 2018 Iolanthe |
| 1987 Iolanthe | 2019 The Yeomen of the Guard |
| 1988 Utopia, Limited | 2020 H.M.S. Pinafore |
| 1989 H.M.S. Pinafore | 2021 No Performance |
| 1990 Ruddigore | 2022 No Performance |
| 1991 The Gondoliers | 2023 The Grand Duke |
| 1992 The Sorcerer | |

GLOSSARY

- Hildebrand:** A name taken from a character in old German romances.
- Adamant:** A legendary stone of impenetrable hardness. A derived meaning, which applies here is “utterly unyielding in attitude or opinion in spite of all appeals.”
- Panorama:** An unobstructed view of the open countryside.
- Quarter-day:** One of the four days of the year when rents fall due.
- For-the-nonce:** For the moment, i.e., temporarily.
- Safety matches:** A comparative novelty at the time the opera was produced.
- Ribald:** A vulgar, scurrilous, bad-mouthed person.
- Triolet:** A poem of eight lines and a specific rhyming pattern, which starts out ab, aa, abab.
- Heigho-let:** *Heigh-ho* is an exclamation of weariness. “Heigho-let” is Gilbert’s variation to rhyme with *triolet* and *violet* and, as he so thoughtfully goes on to say, means a little sigh.
- Empyrean:** In classic literature, the highest heaven, or region of pure elemental fire.
- Bowdlerized:** Expurgated. After Thomas Bowdler’s cleaned-up, family edition of Shakespeare, 1818.
- Perambulator:** A baby carriage, or pram.
- Minerva:** The Roman version of Athena, the goddess of wisdom and patroness of the arts and trades.
- Darwinian Man:** Alluding to Charles Darwin and his doctrine.
- Potentate:** A ruler with great power.
- Fusiliers:** Soldiers bearing lightweight flint-lock muskets.
- Cuirass:** A breastplate of leather or steel.
- Brassets:** Armor for the upper arms.

DIRECTOR’S NOTES

One of the features of being a women’s college alumna (Wellesley 2011) is a front-row seat to the latest discussions around gender and gendered spaces. At least once a year I get a mass email from the college president outlining some new policy on admissions or campus life as they wrestle with the question of who does and doesn’t belong in a women’s college.

I like to imagine Princess Ida herself struggling with this question at Castle Adamant. When the show first debuted in 1884, I doubt audiences gave it much thought, even after the “scandals” of cross-dressing individuals like Stella Clinton and Fanny Winifred Park the previous decade and the rampant fear-mongering around homosexuality. However, as a gender pioneer herself, Ida would certainly be aware that the definition of a woman was never as simple as the Victorians pretended.

In this production, I decided to help Ida out with a simple thought experiment: what if gender really was as simple as what someone wore? We already live in a world of heavily-gendered clothing, so it’s a small step to a world where clothing is the only marker. In our culture, no item of clothing is more strictly coded than a skirt, so a skirt could be the delineator: wear one, and presto, you’re a woman and treated as such.

This idea seems absurd at first glance, but once I set it as the basis for this production, it was unnerving how little it changed things. It’s hardly a stretch to show people treated differently because of what they are wearing, or to see that treatment change when others discover what is underneath. There is also so much more to this show than just questions of gender. Ivory-tower academics, narcissistic leadership, and mindless violence all come under Gilbert’s pointed scrutiny, with Sullivan’s music elevating every moment of humor and pathos.

I am constantly struck by the thoughtfulness and enthusiasm everyone in the Savoyards has brought to this production. Special thanks to the producers and all the designers for cheerfully abandoning all the usual medieval trappings in favor of this more modern, somewhat bizarre setting. Additional thanks to music director Stephanie Beatrice for adding so much dimension and nuance with her remarkable sense of the score.

This production also owes a great deal to the memory of Jaie Deschene, who taught me as much about gender as she did about directing.

Finally, thank you, our audience, for coming on this adventure with us. I hope you enjoy your tour of Castle Adamant, and that you pause for just a moment the next time you go shopping for “men’s” or “women’s” clothing.

Becca Graber, Stage Director

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PLOT SYNOPSIS

Act I

The people of King Hildebrand's kingdom eagerly await the arrival of King Gama and his daughter, Ida. King Hildebrand's son, Hilarion, and Ida were married as babies but have not seen each other since. Hildebrand declares that if King Gama fails to arrive and bring Ida, he will declare war.

King Gama arrives with his three sons, but no Ida, who has devoted herself to running a women's university at Castle Adamant. King Gama insults everyone, including a furious King Hildebrand, who threatens to execute him and his sons. Hilarion decides to go try to convince Ida himself, along with his two friends Cyril and Florian.

Act II

The women of Castle Adamant gather to study with Lady Psyche, Lady Blanche, and Ida. Hilarion, Cyril, and Florian successfully infiltrate Castle Adamant by disguising themselves as women and asking Ida for permission to register as new students. Once Ida leaves, the friends encounter Lady Psyche, Florian's sister, and Lady Blanche's daughter, Melissa, and take them into their confidence. Lady Blanche also figures out that the new students are men, but Melissa convinces her to keep quiet.

Over lunch, Cyril gets drunk and accidentally reveals that he, Florian, and Hilarion are men. Before Ida can sentence the men to death, King Hildebrand's troops rush in. King Hildebrand tells Ida she has one day to agree to go with Hilarion, or her brothers and father will be killed and her school destroyed.

Act III

The women of Castle Adamant show themselves to be completely unprepared for battle, much to Ida's dismay. King Gama is allowed to enter the school, and tells Ida that he has convinced Hildebrand to settle the matter in a 3-on-3 battle of Cyril, Florian, and Hilarion vs King Gama's three sons. Ida reluctantly agrees to the plan.

Cyril, Florian, and Hilarion defeat King Gama's sons. Ida despairs at the loss, but Hilarion soothes her by saying that if she doesn't like being with him, she can always return to the school. Ida agrees and acknowledges that she has fallen in love with Hilarion.

DRAMATIS PERSONÆ

Princess Ida (<i>Gama's Daughter</i>)	Maria Bozich, Sydney Pérez
Hilarion (<i>Hildebrand's Son</i>)	Michael González
Lady Blanche (<i>Professor of Abstract Science</i>)	Sara DeLong
Cyril (<i>Hilarion's Friend</i>)	Thai Johnson
Melissa (<i>Lady Blanche's Daughter</i>)	Sara Mitnik
Florian (<i>Hilarion's Friend</i>)	David Smyth
Lady Psyche (<i>Professor of Humanities</i>)	Danielle Shevchenko
King Hildebrand	Matt Tragert
King Gama	Brad Amidon
Arac (<i>Gama's Son</i>)	Blair Eig
Guron (<i>Gama's Son</i>)	Matthew Garber
Scynthius (<i>Gama's Son</i>)	Santo Mammone
Sacharissa (<i>Student</i>)	Eliza Howells
Chloe (<i>Student</i>)	Kai Fay
Ada (<i>Student</i>)	Mei-Lin Po

Chorus of Townspeople, Soldiers, and Students

Lucy Auger, Briana Bensenouci, Brendon Chetwynd, Kirsten Chetwynd,
Graham Daley, Dianne DeChellis, Jennifer Dohm, Meryl Eisenstein,
Deborah Gaz, Randy Glidden, José González, Lourdes González,
Kim Kapner, Larry Millner, Aire Nifong, Karen Powers,
Martin Reiss, Mary Jo Reiss, Marla Zucker

Act I – Pavilion in King Hildebrand's Palace

Act II – A Classroom in Castle Adamant

Intermission

Act III – Courtyard of Castle Adamant

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MUSICAL NUMBERS

Introduction *Orchestra*

Act I

1. Search throughout the panorama *Florian and Townspeople*
2. Now hearken to my strict command *Hildebrand and Townspeople*
3. Ida was a twelve month old. *Hilarion*
4. From the distant panorama *Townspeople*
5. We are warriors three *Arac, Guron, Scynthius, and Townspeople*
6. If you give me your attention *Gama and Townspeople*
7. Finale - Act I *Ensemble*

Act II

8. Towards the empyrean heights. *Lady Psyche, Melissa, Sacharissa, and Students*
9. Mighty maiden with a mission. *Students*
10. O goddess wise *Princess Ida*
- 10a. And thus to empyrean height *Exeunt for Princess and Students*
11. Come mighty Must! *Lady Blanche*
12. Gently, gently *Cyril, Hilarion, and Florian*
13. I am a maiden *Cyril, Hilarion, and Florian*
14. The world is but a broken toy. *Princess, Cyril, Hilarion, and Florian*
15. A Lady fair, of lineage high . . . *Lady Psyche, with Cyril, Hilarion, and Florian*
16. The woman of the wisest wit. *Lady Psyche, Melissa, Cyril, Hilarion, and Florian*
17. Now wouldn't you like to rule the roast *Melissa and Lady Blanche*
18. Merrily ring the luncheon bell *Lady Blanche, Cyril, and Students*
19. Would you know the kind of maid. *Cyril*
20. Finale - Act II *Ensemble*

Act III

21. Death to the invader *Melissa and Students*
22. I built upon a rock. *Princess Ida*
23. Whene'er I spoke sarcastic joke *Gama and Students*
24. When anger spreads his wing. *Students and Soldiers*
25. This helmet, I suppose *Arac, Guron, Scynthius, Students and Soldiers*
26. This is our duty plain *Students and Soldiers*
27. Finale - Act III *Ensemble*

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IN MEMORIAM

Elizabeth “Betty” Farmer 1928 - 2024



If not for Betty Farmer, The Sudbury Savoyards might not exist at all.

As a means of fundraising to build the sanctuary of the Sudbury Methodist Church, Betty suggested a performance of Gilbert & Sullivan's *Trial by Jury* because she knew from where she could borrow the scores. In April of 1961 “An Evening of Music” was staged in the Parish Hall including church members,

costumed in choir robes, performing *Trial by Jury* and raising \$872.90.

In 1962 an invitation went out to the community to tryout for *The Mikado*, presented on the larger stage of the Sudbury Town Hall. Betty decided that anyone who wanted to participate could, so the chorus was cast without having to audition, which continues to be a tradition to this day.

Once the sanctuary was built, proceeds from the yearly productions were donated to UMCOR, the United Methodist Committee on Relief. While in residence at SUMC through 2016 the small group that had evolved into The Sudbury Savoyards managed to donate over \$250,000 to the relief of world hunger.



Betty held the baton for 16 years ending with the 1977 production of *Iolanthe*.

In 2003 the group introduced the honor of *Yeoman of Regard* in order to recognize ‘extraordinary service in support of the mission of The Sudbury Savoyards’ presented to those who have contributed above and beyond. Betty was the first recipient of this prestigious award.

For the 50th Anniversary celebration in 2011 the love and enthusiasm Betty had for the group she founded was still evident with three generations of Savoyards represented by members of the Farmer family.

Thanks to the vision and efforts of Betty Farmer, what began in choir robes in 1961, The Sudbury Savoyards continue to produce “Gilbert & Sullivan on a Grand Scale” and fund worthy causes.

Betty's legacy lives on as we celebrate 63 years with this production of *Princess Ida*.



ORCHESTRA

Stephanie Beatrice, Conductor

Violin I

Tinson Lam
(Concertmaster)
Jim Van Sciver
Jiayang Chien

Violin II

Carole Wayland
Dorothy Linsner
Sandhya Ramakrishnan

Viola

Jake Bergmann
Basema Safa-Mallal

Cello

Celia Raia
Boris Goldowsky

Bass

Lynn Sa

Flute I

Alex Andrews

Flute II / Piccolo

Emma Donnelly

Oboe

Paul Ragaller

Clarinet I

Michelle Markus
Louis Schwartz

Clarinet II

Bill Hoke

Bassoon

Steve Malionek

Cornet I

Ali Lauer

Cornet II

Sally McInnis

Horn I

Stephen Loikith

Horn II

Bob Berens

Trombone I

Andrew Conway

Trombone II

Bob Weller

Percussion

Gabby Pierre-Louis

Orchestra Manager

Andrew Conway

Rehearsal Accompanists

Bryce Denney
Bohdan Shevchenko
E. Justin Simone

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WHO'S WHO IN PRINCESS IDA



Brad Amidon (King Gama) is appearing in his twelfth production with The Sudbury Savoyards. Favorite past roles include Captain Fitzbattleaxe, Cyril, the Pirate King, Strephon, Jack Point, and Captain Corcoran. He has appeared in all but one of the extant Gilbert and Sullivan operas. Brad has also been in many musical theater productions including Charlie (*Brigadoon*), Marcellus (*The Music Man*), Aldolpho (*The Drowsy Chaperone*), Will Parker (*Oklahoma!*), and in the ensembles of *Evita*, *Bonnie and Clyde*, *Kiss Me Kate*, and *A Gentleman's Guide to Love and Murder*. In June of this year, Brad will be playing Fredrik Egerman in *A Little Night Music* with Greater Worcester Opera.



Maria Bozich (Princess Ida) Award-winning soprano Maria Bozich brings dynamic and engaging performances to audiences in her home city of Boston and across the United States. Recent roles include Leonora (*Il Trovatore*), Elettra (*Idomeneo*), Gerhilde (*Die Walküre*), Suor Angelica (*Suor Angelica*), Micaëla (*Carmen*), Marie Antoinette (*The Ghosts of Versailles*), Antonia (*Les Contes d'Hoffmann*), and numerous opera scenes including Blanche (*Dialogues des Carmélites*), Adalgisa (*Norma*), Marguerite (*Faust*), Ortrud (*Lohengrin*) and Fiordiligi (*Così fan tutte*). In 2019, Bozich joined Pittsburgh Festival Opera as a Studio Artist, where she where she sang the role of Gerhilde in the Jonathan Dove arrangement of Wagner's *Die Walküre* and the role of Iginia in the world premiere of *Scandals*, a one-act dramatization of Puccini's life. She was also a participant in the festival's Mastersingers Project for Young Dramatic Voices, where she performed opera scenes as Senta (*Der Fliegende Holländer*) and Isolde (*Tristan und Isolde*). In 2018, Bozich received an encouragement award from the Metropolitan Opera National Council auditions in the Seattle district. Bozich spent three summers as an Apprentice Artist at the Miami Music Festival, where she sang the roles of Marie Antoinette (*The Ghosts of Versailles*), Antonia (*Les Contes d'Hoffmann*), and Second Lady (*The Magic Flute*). Her appearance as Antonia touched audience members, and she "knew how to win the applause with her moving role" (El Nuevo Herald). Bozich holds a Master's and Graduate Diploma in Vocal Performance from the New England Conservatory of Music, where she studied with internationally renowned soprano and pedagogue Jane Eaglen.



Sara DeLong (Blanche) is a classically trained performer with a particular penchant for contemporary works and modern interpretations of the classics. In her element in musical theatre as much as opera, Sara is a frequent player of G&S with select previous roles including Mabel (Light Opera Theatre of Sacramento), Patience (MIT Gilbert & Sullivan Players), and Phyllis (Arlington Friends of the Drama). Last seen on The Sudbury Savoyard stage as Lisa in their 2023 *The Grand Duke*, she also played Phoebe in their 2019 *The Yeomen of the Guard*, and co-produced the group's 2020 *HMS Pinafore*. When not on stage or producing, Sara can be found directing, engaging in excessive sass, or else concert managing for the award winning ensemble, Blue Heron. www.Sara-DeLong.com



Blair Eig (Arac) A recent transplant from Maryland, Blair Eig is so very happy to be appearing in his first production with The Sudbury Savoyards. No stranger to G&S and light opera, Blair has appeared in over 50 productions from his college days in Massachusetts to his years in the Washington, DC region at the Victorian Lyric Opera Company, the Washington Savoyards and the Forgotten Opera Company. Favorite roles include Hildebrand and Arac in *Princess Ida*, the title role and Pooh Bah in *The Mikado*, Despard in *Ruddigore*, Wilfred in *The Yeomen of the Guard*, Don Alhambra in *The Gondoliers*, Phantis in *Utopia Limited*, the title role and Prince of Monte Carlo in *The Grand Duke*, Judge and Usher in *Trial by Jury*, Dick Deadeye in *HMS Pinafore*, Sargent of Police in *The Pirates of Penzance*, Viceroy in *La Perichole*, Agammenon in *La Belle Helene*, Will Scarlett in *Robin Hood*, Zsupan in *Gypsy Baron*, Baron Zeta in *The Merry Widow*, Cazarro in *El Capitan*, Dulcamara in *Elixir of Love*, Bartolo in *The Marriage of Figaro*, Masetto in *Don Giovanni* and Orgon in *Tartuffe*. When not on stage or building the set, Dr. Blair is a retired physician and devoted husband, father and grandfather.



Matthew Garber (Guron) is very excited to be performing in his second production with The Sudbury Savoyards, having made his debut with the Savoyards in the chorus of last year's production of *The Grand Duke*. Matt's recent stage experience includes studying and performing improv comedy at ImprovBoston. When not on stage, he can be found playing guitar, gaming, or snuggling on the couch with his wife and cat. He would like to thank the Savoyards for giving him such a warm welcome into their community.



Michael González (Hilarion) praised as “visually and sonically stunning” and revered for his “beautiful tenor voice” ... In González's solo career he has recently performed at the National Opera Center in New York, as well as the Tenor Soloist for the World Premiere of Richard J. Clark's *Te Deum*, in Paris, France. Choral engagements include Lead Tenor of the Cathedral of the Holy Cross, Boston and as the Tenor on the Album “From the Bell Tower” featuring the quartet of the Boston Cathedral Singers. González credits continue in a series of competitive circuits including the Boston District round of the Metropolitan Opera Competition, the Piccolo Opera Idol – Finalist and Contract Winner, Schmidt Vocal Competition – First Prize/Gold Medal, Classical Singer Competition – Finalist, Young Arts – Silver Medalist. Other credits range across a variety of locations in the U.S. and internationally including the American Institute of Musicals Studies in Austria and Artes Italia in Italy. Some of González's most notable roles are Samson in Handel's *Samson*, Colonel Fairfax in *The Yeomen of the Guard*, Frederic in *The Pirates of Penzance*, Satyavān in *Savitri*, ‘Barigoule’ in *Cendrillon*, Aeneas in *Dido and Aeneas*, Albert in *Albert Herring* and Don Ottavio in *Don Giovanni*, Huntsman in *Venus and Adonis*, and Monostatos in *The Magic Flute*. Michael also maintains an active partnership in performing with the Parlor Opera Players, the Boston Cathedral Choir, Choral Artist of Carmel (CA), Long Island School of the Arts (NY), and several other organization across the US. González is a graduate of the New England Conservatory of Music, having received his master's and bachelor's degree in Vocal Performance with a focus in Opera. His tutelage extends to vocalists Michael Meraw (NEC), Angela Gooch (Walnut Hill), Carol Caselle (New World School of the Arts), Gustav Halle (AIMS), Wayne Rivera (HART School), Lawrence Brownlee (Masterclass). Notable Coaches: Tim Steele, Damien Karzyzek, Felix Jarrar, Timothy Hoekman.



Eliza Howells (Sacharissa) is a Boston-based mezzo-soprano and composer. Recent appearances include *Die Zauberflöte* (Dritter Knabe) with the Trentino Music Festival, *Scrapbookers* (Noelle) with Tufts Opera, and *Die Fledermaus* (Sally/Ida) with UMass Opera. In August 2023, Eliza premiered and performed her first commissioned work with the Voices Unheard ensemble in Hopkinton, MA. Most recently, she made her solo debut in the 18th annual Marblehead Holiday Pops concert with the Hillyer Festival Orchestra. She is looking forward to performing in the Tufts Opera production of *The Medium* as Madame Flora in April 2024. Eliza holds a BM in Voice Performance and Composition from UMass Amherst. She is currently pursuing an MA in Composition at Tufts University, and will be presenting an original song cycle as her thesis in March 2024.



Thai Johnson (Cyril) is a brilliant young tenor living in Boston, Massachusetts. Mr. Johnson is a graduate from the New England Conservatory of Music where he obtained a degree in Vocal Performance and a concentration in Vocal Pedagogy. Commended for his captivating and commanding stage presence, his most recent credits with NEC include Silvio (*L'arbore di Diana*) and Monostatos (*Die Zauberflöte*) and he was a featured member of the ensemble in recent productions such as *An American Dream* (Perla), *L'enfant et les sortilèges* (Ravel), and *Dido and Aeneas* (Purcell). While freelancing in Massachusetts, Mr. Johnson has also performed in the chorus with the Cambridge Chamber Ensemble's production of *Samson* (Handel) and Odyssey Opera in their Grammy-nominated production of *The Lord of Cries* (Corigliano) and *Troika* (Rachmaninoff). Originally from Marietta, Georgia, Mr. Johnson obtained his Bachelor of Arts in Voice (2019) and an Artist Diploma in Vocal Performance (2021) from the Schwob School of Music at Columbus State University. During that time, he was fortunate enough to perform a myriad of roles and styles including Fabrizio Naccarelli (*The Light in the Piazza*), Prince Charmant (*Cendrillon*), Dater #19 (*Speed Dating Tonight!*), and Motel, the Tailor (*Fiddler on the Roof*). Additionally, Mr. Johnson has earned first place finishes at GA NATS (2018-2020), GA MTNA (2019-2020), and advanced to the regional and national levels for MTNA (2019-2020) and The Orpheus Vocal Competition (2019), respectively.



Santo Mammone (Scynthius) is delighted to take on the role of Scynthius in *Princess Ida*, his third Sudbury Savoyard production. Previously, he played the Prince of Monte Carlo in *The Grand Duke* and the Bosun in *HMS Pinafore*, along with numerous chorus and bit parts with other companies. By day, Santo enjoys books about history and philosophy, games of strategy and chance, and a succession of post-pandemic hobbies and interests.



Sara Mitnik (Melissa) is an emerging mezzo-soprano from Litchfield, Connecticut currently based in Boston, Massachusetts. While well-versed in many vocal styles, Sara's operatic repertoire includes a Spirit (*Savitri*), Third Spirit (*Die Zauberflöte*), Hansel (*Hansel & Gretel*), Sorceress/Chorus (*Dido and Aeneas*), Emma/Morris (*Vignettes: Ellis Island*) and Marcellina (*The Marriage of Figaro*). Mitnik has also appeared in the choruses of multiple productions in the Boston area, including companies such as the Cambridge Chamber Ensemble and the Boston Youth Symphony Orchestra. Outside of her classical endeavors, has been a percussionist for more than twelve years. Demonstrating her ability to adapt to multiple genres of music, Mitnik also

has experience performing musical theater, jazz, funk, rock, pop, and many other styles through her freelance performances. Mitnik holds a double degree in Music (B.A.) with Performance Honors, studying under Dr. Julianna Sabol, and Psychology (B.A.) summa cum laude from Syracuse University. She earned her Master of Music in Voice Performance with a concentration in Vocal Pedagogy with Academic Honors at The New England Conservatory of Music under the instruction of MaryAnn McCormick. Sara is excited to make her debut with The Sudbury Savoyards this season as Melissa in *Princess Ida*.



Mei-Lin Po (Ada) has been with the Savoyards since 2005. She came in knowing only one G&S show, and has subsequently been introduced to the entire canon. After numerous years of fun and high jinx in the chorus, she is delighted to be appearing onstage in her first Named Role.



Sydney Pérez (Princess Ida) is thrilled to be performing *Princess Ida* with The Sudbury Savoyards. She is pursuing a Master's in Vocal Performance at the Longy School of Music, studying with the accomplished Dr. Christopher Sierra. An avid performer, her highlighted operatic roles include Gertrud in *Hansel und Gretel*, El Duende in *Maria de Buenos Aires*, Belinda in *Dido and Aeneas*, and Aline in *The Sorcerer*, with covers of Vitellia in *La Clemenza di Tito*, Diana in *Orpheus in the Underworld*, Susanna in *Le Nozze di Figaro*, and Zerlina in *Don Giovanni*. Sydney has premiered four roles in brand new compositions, including Alma Menckenberg in *The Audition Fever* with the Butler Opera Center, COMPUTER in *XOR* at the Cohen New Works Festival, and the title role in *Lori: A Micro-Opera for our Stolen Sisters*, a new opera of which she is the librettist. Her greatest happiness comes from expanding accessibility and diversity in music education and performance.



Danielle Shevchenko (Lady Psyche) is very excited to make her company debut with The Sudbury Savoyards as Lady Psyche! Praised for her dynamic stage presence and "golden-age sound", Danielle has performed in many unique stages around the world, from ancient theaters in Greece to art galleries in Germany. When not on stage herself, she teaches voice, yoga, and stage manages throughout the Greater Boston area. Past roles include Zerlina (*Don Giovanni*), Woglinde (*Das Rheingold*), First Touriere (*Suor Angelica*), Pernille/Captain Lovelock (*Captain Lovelock*), Amelia (*The Finishing School*), Landry (*Chanson de Fortunio*), Taumännchen, (*Hänsel & Gretel*), Amore (*L'incoronazione di Poppea*), Papagena (*The Magic Flute*), Katharina, in the

World Premiere of *Katharina von Bora* by Mihai Valcu, and Peep-Bo in Hawaii Performing Arts Festival's award-winning production of *The Mikado*. Danielle is a featured soloist and section leader with many local groups including Calliope, Jubilate Chamber Chorus, St. Andrews by the Sea, Old North Church, Emanuel Lutheran, and Christ Episcopal Church. She has collaborated with renowned coaches and directors Libor Dudas, Hugo Vera, Mary Kelly, Brian Moll, Jennifer Tung, Justin John Moniz, Byron Knutson, Ondrej Soukup, and Jeremy Frank. Danielle studies with Carol Mastrodomenico, holds an M.M. in Voice Performance from Longy School of Music and currently resides in Belmont, MA with her husband. When not making music together, they love hiking and exploring the outdoors with their Jack Russell puppy, Wotan.



Matt Tragert (he/him) (King Hildebrand, Accessibility Supervisor) In this, his sixth year with The Sudbury Savoyards, Matt is pleased and honored to step into the role of King Hildebrand for this year's production of *Princess Ida*. His lifelong passion for the operetta genre, and the operas of Gilbert and Sullivan, started at the age of 10 in a production of *HMS Pinafore*. Since then, he has performed with Derby Square Theater, Ipswich Summer Theater, North Shore Light Opera, Connecticut Opera, Light Opera on the Sound, The Light Opera of Manhattan, and Boston Concert Opera. He studied Opera Performance at the Hartt School of Music. Matt has also studied Directing with Steve Denson, Ron Luchsinger, and Richard Crist. He has also participated in Directing Workshops with John Moriarty, George Osborne, Adelaide Bishop, Kitty Carlisle, and Tony Randall. Matt is currently employed at Mass College of Art & Design as the Assistant Director for Student Accessibility and is deeply committed to promoting Disabilities and the Arts. He would like to extend thanks to his family and friends, the cast and crew of the Savoyards, and his BFF, without whom this would not be possible!



David Smyth (Florian) is a Boston-based baritone, originally from Urbana, Illinois. Past operatic credits include the Count (*Le Nozze di Figaro*) with the Varna International Music Festival, Escamillo (*Carmen*) with Chicago Summer Opera, and Marcello (*La Boheme*) with the Vienna Summer Music Festival. He has also performed with such local companies as Piccola Opera, NEMPAC Opera Project, and the Cambridge Chamber Ensemble. He is delighted to make his debut with The Sudbury Savoyards.

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WHO'S WHO BEHIND THE SCENES



Stephanie Beatrice (Conductor and Music Director) Critically acclaimed for her work, Beatrice has been revered as "A Force of Nature with a Baton" praised for her "Smart" musical direction and capturing the "dynamism of the music and ever-shifting moods with great sensitivity." Beatrice currently serves as Music Director of the Boston based Opera Company - Cambridge Chamber Ensemble and recently assumed Music Director of the Choral/Orchestral Ensemble - Calliope. A versed conductor in Opera, Orchestral, and Choral music, Beatrice is a sought-after conductor – making her mark in the Boston area. Knowing from an early age she wanted to pursue a career in music, Beatrice earned her first directorship at the age of 19 while in her undergraduate degree. Since then she has worked in leading various ensembles as both director and guest conductor. As a conductor she has been accepted into programs such as Distinguished Concerts International New York as a Conducting Mentor, working with DCINY musicians at Carnegie Hall, and with composer Sir Karl Jenkins in performances of his works Symphonic Adiemus, and The Armed Man. She recently conducted in the Artes Italia Italian Opera Workshop in Florence, Italy working with Maestro Allemandi, and was selected as a Mentee in the Girls Who Conduct, Early Career Program studying with Mentor Alicia Pouzo. Her role as a conductor has also inspired her greatly in the importance of music education. In other aspects of her professional life Beatrice maintains an active career as an educator, serving as choral music director in both K-12 education and as Adjunct Professor of Music at Eastern Nazarene College. Beatrice's tutelage extends to notable conductors Mark Shapiro (The Juilliard School) Michael Adelson (New York Philharmonic), Erica Washburn (New England Conservatory), Simon Carrington (King Singers), Antonello Allemandi, and Doreen Rao. Beatrice holds degrees from the New England Conservatory of Music where she earned her MM in Choral Conducting, and the University of Maine earning a BME in Music Education, and is currently studying Orchestral Conducting at The Juilliard School - Extension Division.

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Briana Bensenouci (Assistant Stage Director, Chorus) returns to The Sudbury Savoyards' stage for *Princess Ida*. Last year, her Savoyard debut in *The Grand Duke* earned her a DASH Award for Stand-out Ensemble Member. She quickly became passionate about the community-centered and welcoming nature of the Savoyards and joined their Board of Trustees in 2023. This year, she takes on dual roles as Assistant Stage Director and chorus member, and is grateful that the team allowed her to combine her love of performing with her love of telling other people what to do. Briana likes to keep it spicy and bounces back and forth between musical theater and straight plays. Favorite past roles include Moth in *Love's Labours' Lost*, Pamela/Annabella/Margaret in *The 39 Steps*, Chiffon (Urchin) in *Little Shop of Horrors*, and Chorus Girl Rosie in *Nice Work if You Can Get It*, (DASH Award, Best Specialty Ensemble.) Briana extends her gratitude to her friends and family for their support and the many volunteers who keep the company running and worked on this show. She lives in Waltham with her cat and shiny new husband, with whom she is very lucky to share this experience (the husband, not the cat).



Herschel Clopper (House Manager) joined The Sudbury Savoyards in 2010 after chaperoning his granddaughter Alyssa, then age 13 in 2009, as one of the Ingénues in the 2010 production of *Princess Ida*. The next year Phyllis and Hersch joined the Savoyards, Phyllis in the chorus and Hersch backstage on sound assist. The following years, 2010 through 2016, he appeared in the chorus as a bass on stage and also helped in sound and set construction. He has been a Trustee for several years and was Treasurer in 2016 when the Savoyards transitioned to an 501(c)3 non-profit organization. He was also Ad Chief and later Editor of the Savoyards Playbill during the years 2016 to 2020. Hersch is happy to return to active duty this year as House Manager and is very appreciative of the help and assistance of the House Staff and a huge thank you to Dennis O'Brien taking on the position of Assistant House Manager.



Andrew Conway (Orchestra Manager) A man of exalted rank who is always willing to take the consequences, Andrew is thrilled to be playing trombone in his eleventh consecutive Sudbury Savoyards production (and his seventh as orchestra manager). Andrew plays regularly with other area pit orchestras, the Charles River Wind Ensemble, the Bedford Big Band, and the klez-tastic Temple Shir Tikvah Band. He's honored to be playing with these 25+ gifted instrumentalists and very grateful that they choose to participate. He's thankful for the constant support of his wife Kimberly (also featured in the *Princess Ida* chorus!), his daughters Gemma and Elsa, and his mum for the early encouragement.



Kai Fay (he/they), (Co-Producer, Chloe) is a relative newcomer to The Sudbury Savoyards having performed with them for the first time during their 2022/2023 production of *The Grand Duke* where they also were the choreographer. They are relatively new to musical theatre in general coming from a background in classical ballet and currently receiving a whirlwind introduction to everything that goes on behind the scenes to make a show happen. They look forward to color-coding and labeling with their Co-Producer and seeing the whole team put a new spin on a 150 year old show.



Sue Flint (Co-Costume Designer) is happy to be working with her wonderful co-designer, Donna Roessler, and with the cast and crew of *Princess Ida*. She got involved in community theater in 2013, when she followed her daughter on stage for The Sudbury Savoyards' production of *The Gondoliers*. She has done costume design for The Sudbury Savoyards (including *Iolanthe*, *The Yeomen of the Guard*, *HMS Pinafore*, and *The Grand Duke*), Arlington Friends for the Drama (*Angel Street*), and The Concord Players (*Brighton Beach Memoirs*). Break legs!



Lowell Gilbert (Lighting Designer) Lowell arrived at the Savoyards a decade ago with a company of peripatetic theatre techs who travel the county together. He has stuck here partly because the Savoyards have supported his efforts to join the 21st century on lighting skills, but mostly because the people are great. This year, his project has been leveling up to design. In addition to The Sudbury Savoyards, he has helped on lighting and sets locally for groups most prominently including Arisia, The Savoyard Light Opera Company, and Acton schools.



Rebecca Graber (Stage Director) is making her Sudbury Savoyards debut. She is a proud women's college graduate, a third-generation G&S fan, and a long time director, choreographer, and general nuisance in greater Boston. Erik and David, I love you. Jaie, I miss you.

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Laurel Martin (she/her) (Co-Producer, Set Designer & Educational Tour Coordinator) is immensely thankful to be working with such a fantastic co-Producer. Kai has been a superior colleague, especially since their fondness of color-coding, filing, and organizing parallels hers! On the administrative side, Laurel has thoroughly enjoyed watching this production unfold artistically and musically. On the technical side, this is the 10th set she has designed for the Savoyards. During her 23 years with the company she has worn many “hats” including, Technical Director, Props Designer, Scenic Painter, Graphic Designer, Vice Chair, and Chair of the Board. Some of her favorite roles with the group are the title role in *(Mary Rose)*, The Mute (*The Fantasticks*), Frieda (*You're a Good Man, Charlie Brown*), Ada (*Princess Ida*), Ermengarde (*The Matchmaker*), Fleta (*Iolanthe*), and Martha (*The Grand Duke*). Locally, she has also worked with the Cannon Theatre and Acme Theatre both as an actor and Stage Director, and with TCAN as Set Dresser. She sends a warm thank you to Dan, Linnea, Davin, Kai, Matt, and all the members in her theater “family” for their love and support.



Linnea Martin (she/her) (Graphic Designer) is happy to return to her Savoyards “family” which she has been a part of since helping to paint sets at the age of three! This production is the 8th in her Savoyards career having been Props Designer for *Iolanthe*, Scenic Painter for *The Mikado*, *The Sorcerer*, and *Patience*, and onstage in *The Grand Duke*, *The Gondoliers*, *Patience*, *The Sorcerer*, *The Pirates of Penzance* and *The Mikado*. She works at The Osborne Association, a non-profit that works with people who have been impacted by the criminal justice system. In her spare time she can be found drawing (including multiple published coloring books), crafting, and playing board games with her friends. She sends so much love to her mom (one of the fabulous Co-Producers!), her dad Dan, her brother Davin, and her girlfriend June!



Dave O'Gara (Scenic Painter) is happy to be a scenic painter a second time for The Sudbury Savoyards in this production of *Princess Ida*. Previously he was scenic painter for *The Grand Duke*, and has lent his artistic skills to many productions by The Millis Theater Group including *The Wizard of Oz*, *Shrek*, and *Annie*. In addition, Dave is a 2019 DASH award winner for designing the set of *Avenue Q* for the TCAN players. Dave would like to thank his wife and kids for their continued support.



Nancy Powers (Props) Nancy has been a member of The Sudbury Savoyards since 1986. Her two daughters even grew up attending work days to build, paint, and sew. And one daughter, Karen, has been in all but one of our shows since 2004! Nancy has performed in the chorus of all the Gilbert and Sullivan operettas, some 2 or 3 times! The last few years she has stayed backstage either sewing, building props, or helping where needed. She is excited to be doing the props again this year with a new twist on an old play!



Donna Roessler (Co-Costume Designer) is once again at the helm with her co-costumer Sue Flint to dress the cast of *Princess Ida* this year. Donna has been a member of The Sudbury Savoyards since 1973 and has held many positions including chorus member, costume design/construction, producer, cast manager, board member and past Chairman. She has costumed several local theater groups including SLOC, Theatre III, The Concord Players, and TCAN Players, in addition to many Sudbury Savoyard productions. She is honored to be a recipient of the Savoyard "Yeoman of Regard" award. Last year she was recognized as being a member of the Savoyards for 50 years! By day, Donna is retired and when not in front of her sewing machine cranking out costumes, she spends some of her time volunteering with the Sudbury Senior Center delivering Meals on Wheels. She is a dedicated volunteer for Save A Dog humane society in Sudbury, serving as Secretary on the Board of Trustees and as the Events Director. Donna is the proud "mommy" of rescue poodle mixes Katie and Lucky.



Nadine Sa (Stage Manager) welcomes you to this production. Favorite Credits include: *Titanic the Musical* (The Concord Players; DASH Award Winner), *The Play That Goes Wrong* (Co-Producer, The Concord Players); *The Music Man* (Needham Community Theatre); *Something Rotten* (Theater III); *Mountaintop* (Lexington Players); *Percy Jackson and the Lightning Thief* (Wellesley Theater Project); *The Color Purple* (The Umbrella Stage Company). When not backstage, Nadine enjoys traveling and Disney theme parks.



Elizabeth R. Stone (Makeup Designer) realized that she's been doing makeup for G&S productions since 1999, working with the MIT Gilbert & Sullivan Players, Arlington Friends of the Drama, and The Sudbury Savoyards. She's also worked with haunted houses, Theatre@First, the North Cambridge Family Opera, among others, and is a freelance face painter. She was nominated for an EMACT DASH award for her makeup designs for AFD's fall 2022 production of *Iolanthe*. Her cat has graciously endorsed this bio.



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Tony Parkes

Active community organizations such as The Sudbury Savoyards depend on the participation of their members to continue to thrive and meet its goals. Among those are the precious few who contribute far beyond reason or expectations. The Sudbury Savoyards have been blessed with more than their fair share of individuals.

In 2003 the company introduced a program to formally recognize these individuals and their outstanding contributions to the organization. The program, with puckish humor, is called the 'YEOMEN OF REGARD'.

This being a pun, of course, on the name of the G & S operetta, encapsulating both the yeomen's service these honorees have delivered and the respect due them for that effort. Primary criteria for consideration being "Extraordinary service in support of the mission of The Sudbury Savoyards as defined in the company bylaws."

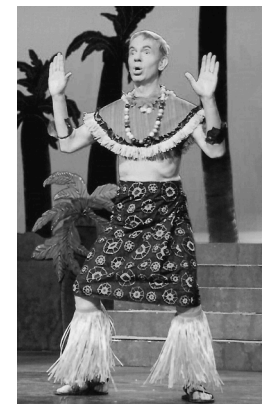
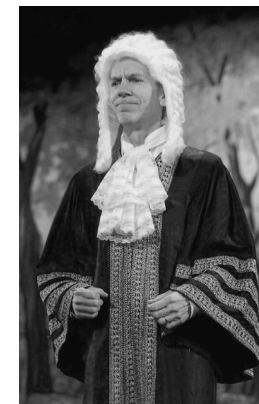


We are pleased to honor this exceptionally dedicated individual as the 2024 *Yeoman of Regard*.

A fan of G&S since the age of eight, Tony joined the group in 1997 as a Tower Warder in, most appropriately, *The Yeomen of the Guard*. This led to leading roles, backstage and technical work, serving on the Board of Trustees, summer shows, choreographing, and stage directing. While Tony has consistently demonstrated versatility and commitment, his 'extraordinary service' comes with his incredible expertise as a Gilbert & Sullivan aficionado; a true expert in the field. He has steadfastly

driven us towards a deeper and better understanding of G & S and excellence in portraying their works.

Over the years Tony has made incredible contributions, not always visible, both on and off stage. The Sudbury Savoyards are all the better due to his expertise, generosity, guidance and effort.



Opera51 presents Mozart's screwball masterpiece, *Così fan tutte*, at The Performing Arts Center at 51 Walden in Concord on Sunday, March 10, 2024 at 2 p.m. The opera will be performed in concert version with full orchestra, sung in Italian with projected English titles. Recitatives will be performed as spoken dialogue in English. Tickets are \$30, pay cash or check at the door. General seating.



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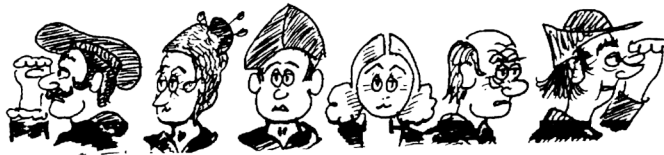
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