

# RUDDIGORE



YOUNG VICTORIAN THEATRE COMPANY

*Summer 2024*



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# YOUNG VICTORIAN THEATRE COMPANY

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*proudly presents its 53rd season*

W.S. GILBERT & ARTHUR S. SULLIVAN'S

# RUDDIGORE

*or, The Witch's Curse*

**Catrin Rowenna Davies**  
ARTISTIC DIRECTOR

**J. Ernest Green**  
MUSIC DIRECTOR & CONDUCTOR

**Thomas Hochla**  
CHOREOGRAPHER

**Christopher Flint**  
DIRECTOR OF PRODUCTION & SCENIC DESIGNER

July 14 at 3:00 pm, July 18 at 7:00 pm, July 20 at 7:00 pm and July 21 at 3:00 pm  
Alumni Auditorium at Gilman School in Roland Park, Summer 2024

*The Young Victorian Theatre Company is a  
Non-Profit Professional Summer Repertory Theatre*

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**This performance is supported in part by the Maryland State Arts Council (msac.org)**  
Funding for the Maryland State Arts Council is also provided by the National Endowment for the Arts, a federal agency, which believes that a great nation deserves great art.

## *From the Assistant General Manager*

I would like to personally welcome you to our production of Gilbert & Sullivan's *Ruddigore* (last performed by us in 1998!).

When my father General Manager Brian Goodman asked me to pen this welcome message to you, I was anxious. How does anyone follow in his footsteps? A gregarious, charming, clever, jovial, larger-than-life presence who built this company from the ground up since becoming its General Manager in 1977?

So the best thing I can do is come to you as myself, openly and honestly. Home isn't a place, it's a feeling. And Young Vic has always been *my* home. Wherever the company performed, I was there too, singing, dancing and bouncing backstage. Eventually, I got to don my fairy wings at 8 years old for my first performance in *Iolanthe*.

Nothing has kept me away ever since.

Through the summers of my life, Gilbert & Sullivan sheltered me, guided me and helped raise me into the person I am today. They've influenced my love of theatre, passion for storytelling and flair for the dramatic arts. The G&S works are as essential to who I am as the air I breathe and the food I eat. Thus I am honored to share this part of myself with you, in hopes that perhaps Young Vic can offer the same respite and joy that I have found here.

Now, for the first time in 26 years, let our production of *Ruddigore* sweep you off your feet in a gleeful tale of terror with the G&S hallmarks of satire, laughs and beautiful music. And I am overjoyed to help bring it to you... enjoy!

FALLON GOODMAN

ASSISTANT GENERAL MANAGER

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## *From the Board President*

On behalf of the Board of Directors of the Young Victorian Theatre Company, I welcome you to this year's production of Gilbert & Sullivan's *Ruddigore*.

For over half a century, the Young Vic has been delighting Baltimore audiences with performances of Gilbert & Sullivan musicals designed to celebrate their original genius while highlighting their continued relevance today. This year, we are delighted to share our production of *Ruddigore*, a show that we last produced over a quarter of a century ago.

While not as well known by the general public as other G & S works, *Ruddigore* is a musical and theatrical gem, a satirical look at Victorian melodrama featuring witches'

curses, a gallery of ghosts and some absolutely beautiful songs.

I extend a special thanks to our gifted artistic and musical directors for their brilliant and creative work on this production. Many thanks as well to Gilman School, where the Young Vic was born, for its continuing support of our mission.

And finally, a heartfelt thanks to General Manager Brian Goodman and Assistant General Manager Fallon Goodman, who, following in her father's footsteps, is leading the Young Vic into the future with inspired vision and tireless dedication.

And now, prepare to be amazed as we enter the ghostly world of *Ruddigore*!

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**YVT2020**

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*The Young Victorian Theatre Company's 50th Anniversary Endowment Campaign was created as a long-term funding source to sustain and enhance the quality of our orchestra. This endowment is held by Ameriprise and will support and strengthen our orchestra and musicians for current and future audiences.*

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In March 1997, the Young Victorian Theatre Company undertook a significant capital campaign entitled *Campaign for the Future*. Our goal was to raise \$200,000 by the end 2001, which is presently held in a permanent endowment at the Baltimore Community Foundation. Proceeds from this campaign help to solidify the company's financial base, alleviate occasional budget shortfalls, and strengthen the theatre for the long term. We'd like to thank these donors for their vision and pledges that have supported and secured Young Vic's future.

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# YOUNG VICTORIAN THEATRE COMPANY

**Brian S. Goodman, General Manager**  
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*proudly presents its 53rd season*

W.S. GILBERT & ARTHUR S. SULLIVAN'S

## Ruddigore

*or, The Witch's Curse*

**Catrin Rowenna Davies**  
*Artistic Director*

**J. Ernest Green**  
*Music Director & Conductor*

**Thomas Hochla**  
*Choreographer*

### MORTALS

Sir Ruthven Murgatroyd, *Disguised as Robin Oakapple, a Young Farmer* . . . . . Thomas Hochla <sup>1</sup>  
Richard Dauntless, *his Foster-Brother – a Man-o'-war's-man* . . . . . Louis Tiemann <sup>2</sup>  
Sir Despard Murgatroyd, *of Ruddigore – a Wicked Baronet* . . . . . Spencer Adamson <sup>3</sup>  
Sir Roderic Murgatroyd, *the Twenty-first Baronet* . . . . . Timothy Kjer  
Old Adam Goodheart, *Robin's Faithful Servant* . . . . . Kevin Smith  
Rose Maybud, *a Village Maiden* . . . . . Emily Casey <sup>4</sup>  
Mad Margaret . . . . . Rebecca Sacks  
Dame Hannah, *Rose's Aunt* . . . . . Hannah Wardell  
Zorah, *Professional Bridesmaid* . . . . . Cassidy Dixon  
Ruth, *Professional Bridesmaid* . . . . . Emma Leigh Webster

### GHOSTS

Sir Rupert Murgatroyd . . . . . Jason Rudy  
Sir Jasper Murgatroyd . . . . . David Adeleye  
Sir Lionel Murgatroyd . . . . . David Patterson  
Sir Conrad Murgatroyd . . . . . Peter Juengst

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Sarah Bruns-Potts	Peter Juengst	Patrick Pau	Svara Shroff
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Ifeanyi Ezeigbo	John La Costa	Maggie Ramsey	Benjamin Walker
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**ACT I — *The Fishing Village of Rederring, in Cornwall***  
15-MINUTE INTERMISSION  
**ACT II — *Picture Gallery in Ruddigore Castle***

<sup>1</sup> Supported by the Broadus Comic Baritone Fund  
<sup>2</sup> Supported by the Art and Cynthia Harvey Lead Tenor Fund  
<sup>3</sup> Supported by the Wright Bass Baritone Fund in memory of Neil Smith  
<sup>4</sup> Soprano lead supported by the Goodman Fund

**Act I**

A chorus of professional bridesmaids lament a lack of weddings because Rose Maybud spurns her many admirers. As a last resort they ask Rose's aunt, Dame Hannah, to marry Old Adam Goodheart, a servant of Robin Oakapple.

But Hannah vows to forever remain single after she was courted many years ago by a lad secretly using a phony identity. Only on their wedding day did she learn he was Sir Roderic Murgatroyd, a "bad" baronet of Ruddigore.

She explains Sir Roderic was bad because when his ancestor Sir Rupert persecuted a witch, she cursed his family: "Each lord of Ruddigore shall do one crime, or more, once every day, for ever." And defying the curse meant death.

Hannah chides Rose for remaining single. Rose says her suitors are rude or timid, besides it would be improper for her to make advances. Fortunately, Robin enters to ask Rose's advice for his "friend" who loves a maid but is too shy to say so. Rose likewise asks Robin's advice for her "friend." Alas, their plights go unresolved.

Unknown to Rose, Robin is Sir Ruthven Murgatroyd, a Ruddigore who fled his home and title to evade the witch's curse. As Ruthven is thus presumed dead, the title (and the curse) is assumed by his younger brother Despard.

News arrives that Robin's foster brother Richard, a sailor, has just returned home from many years at sea. The vainglorious Richard enters to kiss the girls, tell tales and dance.

Robin confides to Richard that he is too shy to declare his love to Rose. So his foster brother offers to step in and convey Robin's true feelings to her. Richard leaves on his mission but upon his first glimpse of Rose, he chucks the plan in order to win her over for himself.

Robin enters with the bridesmaids and is dismayed by this turn of events. Though sworn to always stand up for Richard, Robin covertly plots revenge by telling Rose of the less than respectable aspects of a sailor's life. The gambit works and Rose casts off Richard for Robin.

Mad Margaret enters, her wits addled when Sir Despard Murgatroyd assumed his "bad" title, thus shattering her love for him. She jealously seeks out Rose because Despard is planning to "carry off" Rose as one of his obligatory daily crimes. But Rose tells Mad Margaret there's no need to worry for she is now pledged to Robin.

In the village, Despard and his vaunted band of "Bucks" and "Blades" are welcomed by the bridesmaids as fresh (and much-needed) paramours. Despard contends that while he is cursed to be bad, he is truly good, so he tries to balance his life with a logical loophole. Like, in the morning he will steal a child, but in the afternoon he will build an orphan asylum.

Richard decides to retaliate against Robin by exposing Robin's true identity. Sir Despard is overjoyed to learn that he is not, in fact, the cursed heir since his elder brother is still alive.

Rose and Robin, accompanied by the bridesmaids (of course), are en route to their nuptials. Before the entire wedding party, Sir Despard challenges Robin by accusing him to be Sir Ruthven Murgatroyd, his elder brother who is the actual heir to the baronetcy of Ruddigore.

As Robin cannot deny the charge, Richard entreats Rose for her hand. But instead she offers herself to Despard. Except Despard refuses her offer to keep his vow to Mad Margaret. And so Rose accepts Richard, while Robin is left alone and encumbered to be the real "bad" baronet.

*(continued)*

**Please be courteous of our performers on stage, musicians in the orchestra and everyone in the audience, by muting and not using phones, tablets or any electronic devices during the show. Flash photography is strictly prohibited.**

**Gilman School is a smoke-free campus.**

**Act II**

Robin (now Sir Ruthven) struggles to fill the role of a bad baronet. At Ruddigore castle he is despondent and grim, yet reconciled to the inevitable burden that is the witch's curse.

Together with Old Adam, he tries to think of new crimes to commit. Adam's suggestions are truly criminal, whereas Robin leans toward minor acts that are barely considered illegal.

Richard and Rose ask Robin to consent to their marriage. Begrudgingly he assents, but not before trying (unsuccessfully) to take advantage of them for his daily crimes quota.

The paucity of Robin's criminal activity stirs his dead ancestors from the castle portrait gallery, including his uncle and latest deceased baronet, Sir Roderic. The curse requires these ghosts verify that their successors are, in fact, committing a crime every day. They rebuke Robin for his lackluster crimes, ranging from mostly underwhelming to purely ridiculous.

When the ghosts give him a sample of the tortures he could face unless he complies, Robin agrees to get with the program and orders Old Adam off to the village to abduct "any lady."

Despard, meanwhile, has married Mad Margaret and atoned for his previous 10 years of crimes and evil acts. The two now live a calm and simple life in public service. They come to the castle hoping to reform Robin and urge him to renounce his life of crime.

Robin asserts he has done nothing serious yet (it's only been a week). But they remind him that he is morally responsible for all of the crimes Despard committed during the years Robin had fled and was supposedly dead. Now realizing the full weight and seriousness of his guilt, Robin resolves to defy his ancestors.

Old Adam returns but unfortunately he abducted Dame Hannah, who proves to be a formidable kidnappee. Robin cries out for his uncle's help and Sir Roderic duly appears. Recognizing his former fiancée and angered by her abduction, Sir Roderic sends Robin off so he and Dame Hannah can enjoy a reunion.

Robin returns with Rose, Richard and the bridesmaids as well as a possible solution to foil the curse once and for all. Using some clever legal reasoning and a bit of imagination, the situation gets resolved to the joy of all.

*Join us for a rare off-season treat from Young Vic...*

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# Such Dreadful Fun!

*The wit, whimsy, and wickedness of Ruddigore  
(and why is it not done more often?)*

Welcome to our production of *Ruddigore*, twenty-six years in the making! We are delighted to present this lesser-known gem of Gilbert & Sullivan's collaboration, full of wit, whimsy, and wickedness.

So why isn't *Ruddigore* done very often? Perhaps unfairly, it has had a bad reputation from the start. There were some who thought it too dark for public taste. In fact, the original title was *Ruddygore*, playing on 'ruddy' as a euphemism for the swear word 'bloody.' After a public fracas, G&S bowed to public pressure and changed the spelling, though the damage was done. It also had the misfortune to be the Savoy Opera that directly followed *The Mikado*, the greatest box office success of the G&S partnership. It is true that when *Ruddigore* premiered, there were a few rowdy audience members who voiced their displeasure and their wish to bring back the previous show.

And Gilbert himself grumpily suggested, tongue firmly in cheek, that the secondary title should be changed from "the Witch's Curse" to "the not so good as *The Mikado*." *Ruddigore* was a success, both financially and artistically, but simply did not compare well with the juggernaut that preceded it.

Given the issues above, why am I excited about directing *Ruddigore*? Because it is such dreadful fun!

The show is a satire of the Victorian melodrama, which dovetails nicely with our current penchant for all things gothic. In typical G&S fashion, the conventions of melodrama are turned topsy-turvy – our hero becomes the

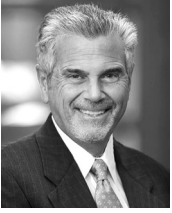
villain (sort-of), our villain becomes the hero (not really), and our innocent heroine is revealed to be a bit of an opportunist with several fiancés in quick succession. (She's still charming.)

And that's just the primary plot! We also have other tropes and their Gilbertian flip-side: a trusty sailor who betrays his best friend, a sweet old lady who is anything but defenseless, a mad woman who rather enjoys being wild, and a terrifying ghost who is actually a romantic. Through these characters and those around them, Gilbert poses serious questions about moral hypocrisy, cloaked in light-hearted patter and prose.

Add to this a wonderful score from Sullivan, particularly in Act 2, in which he was able to pursue his desire to compose more "serious" music. The ghosts' scenes are particularly splendid. Yet he could not escape patter songs the pair had become known for – Act 2 includes the colloquially-known Matter Patter Trio. This beloved G&S patter-song continues to pop up outside of the show for which it was composed – inserted into Joseph Papp's Tony-winning production of *The Pirates of Penzance* and also reworked in *Thoroughly Modern Millie*.

As you watch *Ruddigore*, I hope you find yourself enchanted by its charm, amused by its humor, provoked by its questions, and perhaps even a little spooked by its ghostly inhabitants. Thank you for joining us and attending our tale of Gilbert & Sullivan and their *Ruddigore*.

CATRIN ROWENNA DAVIES  
ARTISTIC DIRECTOR



**Brian S. Goodman**

GENERAL MANAGER

2024 marks Mr. Goodman's 47th consecutive year as General Manager at the Young Vic. During that time, he has overseen the theatre's development from a semi-professional, partly-student organization to a fully independent company, complete with a permanent endowment and independent Board of Directors. Mr. Goodman is a partner in the law firm of Goodman & Arnold, where he specializes in first and third party insurance property claims and litigation, general liability work and insurance law. He has been named a Super Lawyer from 2009 to the present in the field of general litigation. Mr. Goodman is also general counsel to the National Association of Public Insurance Adjusters and was honored as its 2005 person of the year. His daughter Fallon is a graduate of Bryn Mawr School, where she starred in *A Funny Thing Happened on the Way to the Forum*. She was also featured as Fleta in Young Vic's *Iolanthe* (2010). His wife Laurie holds a Masters of Fine Arts in Children's Literature from the Vermont College of Fine Arts.



**Catrin Rowenna Davies**

ARTISTIC DIRECTOR

Catrin Rowenna Davies, director, mezzo-soprano, and arts administrator, has been an opera professional since 2001. Described by the Baltimore Sun as having "bright vocalism and flawless diction," she has established herself as a presence both on and off the operatic stage. Born in Washington, DC, and possessing British citizenship, Ms. Davies has lived and performed in the United States, Canada, and the UK.

A self-identifying G&S fanatic, Ms. Davies has been the Artistic Director of the Young Victorian Theatre Company since 2019.

Prior to that, Ms. Davies had a long association with Young Vic: ten roles and one assistant directorship over the course of two decades. In addition to Young Vic, she been in staged productions of almost all of the G&S operettas (including *The Grand Duke*), has performed at the International Festival of Gilbert & Sullivan in Buxton, England, and has lectured on G&S for Elderhostel/Road Scholar.

Ms. Davies started her directing career in 2007 by assisting director Garnett Bruce in Peabody Opera's *Les Contes d'Hoffmann*. After this auspicious beginning, she embarked on a successful regional career. This past season, she directed *Eugene Onegin* for Opera Baltimore and *Carmen* for Bel Cantanti. She also directed "Holiday at Peace" for the Greenville Symphony Orchestra. Other recent credits include: *Faust*, *Turn of the Screw*, *Adriana Lecouvreur* *The Medium* (Opera Baltimore), *La Traviata*, *Il barbiere di Siviglia*, *Faust* (Summer Garden Opera), and *Die Entführung aus dem Serail* and *Rigoletto* (Bel Cantanti.) She was also selected to be a part of the inaugural class of the Directors' Studio at the Shakespeare Theatre Company, under the mentorship of Michael Kahn. Other highlights include: directing *The Three Little Pigs*, the educational outreach show for Opera Delaware, directing a film version of *Hansel and Gretel* for Bel Cantanti, and assistant directing the world premiere of Bornfield's *Camelot Requiem*.

Another frequent partner is Live Arts Maryland, where she has directed *South Pacific*, *Man of La Mancha*, *The Fantasticks*, *Fiddler on the Roof*, *Oklahoma*, *Secret Garden*, *Kiss Me Kate*, and *HMS Pinafore*, the latter for which she received the following accolade from The Capital: "The staging and directing was handled absolutely brilliantly by Catrin Davies..."

In the academic realm, Ms. Davies is adjunct faculty at the Peabody Conservatory. She holds an honors degree in history from McGill University, a Master's degree in

Women's Studies from Oxford University, and graduate diplomas from the Royal Welsh College of Music and Drama, and the Peabody Conservatory



**J. Ernest Green**  
MUSIC DIRECTOR &  
CONDUCTOR

J. Ernest Green is the Artistic Director of Live Arts Maryland and the Music Director of the

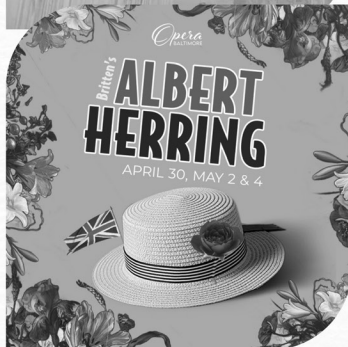
Annapolis Chamber Orchestra and Annapolis Chorale. He served as a Cover Conductor with the National Symphony Orchestra at the Kennedy Center for the Performing Arts, where he worked with such artists as Metropolitan Opera star Denyce Graves, Sir James Galway, Pinchas Zuckerman, Stanislaw Skrowaczewski, Osmo Vanska among others. He received acclaim for conducting the National Symphony Orchestra for a subscription weekend's last-minute call with less than 20 minutes notice!

As a Pops Conductor, he worked with and conducted for the late Marvin Hamlisch. In January 2013, he conducted the Pittsburgh Symphony Orchestra's tribute to Mr. Hamlisch, featuring Idina Menzel, Robert Klein and Lucie Arnaz, Maria Friedman, Brian D'Arcy James and Klea Blackhurst. In fall 2012, he was the Musical Advisor for the Memorial Concert for Mr. Hamlisch at The Juilliard School where he worked with Mike Nichols, Liza Minnelli, Aretha Franklin, Chris Botti, Kevin Cole, Maria Friedman, Lang Lang, and Barbra Streisand.

Mr. Green work conducts for *Late Night* Music Director Paul Shaffer and Valerie Simpson (of Ashford and Simpson) for his symphony show. They have done shows with the Kalamazoo Symphony, and Vancouver Symphony. He also recorded a live CD, "Play It Again Marvin" – featuring the music of Marvin Hamlisch which was released released in 2018 on Varèse Sarabande.

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Recently, Mr. Green was the Musical Supervisor and Conductor for a new production of *Sweet Smell of Success* at the Hudson Theatre on Broadway. In June 2013 he was the Music Director and Conductor for *One Singular Sensation* a Broadway celebration honoring Mr. Hamlish at the Hudson Theatre featuring, in addition to the artists listed above, Donna McKechnie, Marissa McGowan, Matthew Morrison, John Lloyd Young, Stephanie J. Block, Teal Wicks, Capathia Jenkins, Michael Douglas, Bernadette Peters, and Joel Grey.

Known for his adventurous and creative programming as he pushes the boundaries of the concert hall, Mr. Green has created several “fusion” programs combining standard concert repertoire with popular and contemporary music, which he has lead with orchestras both here and abroad. In addition, he has received acclaim for his concert productions of operas and other stage works, among them Verdi’s *La Traviata*, *Sweeney Todd* and Rodgers and Hammerstein’s *Oklahoma!* He created a new concert production of *Don Giovanni*.

Mr. Green has appeared with many orchestras including: The Pittsburgh Symphony Orchestra, The Philadelphia Orchestra, The National Symphony Orchestra at the Kennedy Center, The Florida Orchestra, The Kalamazoo Symphony, The Tuscia Festival Orchestra (Italy), Annapolis Symphony, Calgary Philharmonic Orchestra, Lincoln Symphony, Orquestra Sinfonica Nacional (Santo Domingo), Mesa Symphony, and the Trinity Chamber Orchestra (Cleveland). He has toured with the Ballet Arabesque (Bulgaria) Mozart Festival Opera and the Teatro Lirico d’Europa.

He is a graduate of the Peabody Conservatory of Music and while there, was a student of Frederik Prausnitz, who he was also an assistant conductor for. In addition to his musical activities, Mr. Green is an avid advocate for the arts. He has served as a music panelist for the Maryland State Arts Council and an advisor on

its Strategic Planning Committee. In 2002, he was given the Performing Arts Award by the Arts Council of Anne Arundel County and, in 2012 was awarded the Lifetime Achievement Award.



**Kimberly Christie**  
ASSISTANT DIRECTOR

Soprano, Kimberly Christie, is a dynamic and versatile singer, equally skilled in opera, oratorio, recital and musical theater. She performs

primarily in the Mid-Atlantic region with a wide variety of companies including Washington National Opera, Maryland Opera, Washington Concert Opera, Live Arts Maryland and NJ MasterChorale among others. Kimberly recently entered the world of stage direction assisting Artistic Director, James Harp, in Maryland Opera’s production of *Tosca*. She is excited to continue her tutelage as assistant director to Young Vic’s Artistic Director, Catrin Davies, in this summer’s production of *Ruddigore!* Kimberly holds a Bachelor of Music in Vocal Performance from Rutgers University as well as Master of Music in Vocal Performance and Pedagogy from Peabody Conservatory. She lives in Baltimore with her husband and fur babies, Linus & Lucy.



**Fallon Goodman**  
ASSISTANT  
GENERAL MANAGER

Fallon Goodman was born to Young Vic’s own General Manager Brian Goodman and his wife Laurie on

October 12, 1992, and the rest is history. An eager young mezzo-soprano, she spent her youth running around backstage, eventually made her way onstage in over a decade’s worth of summer performances with Young Vic, and continued to contribute behind the scenes before college – whether it was controlling the spotlight, assisting with wigs and makeup, penning editorials, and the like. While she has spent much of

her life creating and performing music in a cappella groups and theatre troupes, none have been so close to her as Young Vic, for this institution is like coming home. She has lived and breathed it since before she was born – Fallon’s mother fondly recalls during her pregnancy Fallon kicking viciously whenever the music began during a Young Vic show. She played Fleta in Young Vic’s 2010 production of *Iolanthe*. She returns this year not only as Assistant General Manager under the guidance of her tenured father, but also to the stage as a member of this year’s chorus for *Ruddigore*.

### **Christopher Flint**

**DIRECTOR OF PRODUCTION &  
SCENIC DESIGNER**

Chris Flint is the Technical Director at Gilman School and designed all the theatre productions since the fall 2011. Locally, he has won the “Best Scenic Design” award (B.I.T.R. Sisters) and received a Broadway World Baltimore nomination for his work on *Jerusalem* at Fells Point Corner Theatre in 2019. Other local design credits include *Finding Nemo, Jr.*, *Wonderland* (RPCS); *The Gondoliers*, *The Pirates of Penzance* (Young Vic); *Brave* (Full Circle Dance); *Gertrude Stein and A Companion*, *The Woman in Black*, *I Hate Hamlet*, *Blackbird*, *Heinie Goochems* (FPCT); *The Zero Hour*, *The Well of Horniness*, *The Revelation of Bobby Pritchard* (Iron Crow); and *Alice in Wonderland*, *The Elephant Man*, *The 39 Steps* (Collaborative Theatre).

### **Janine Vreatt**

**LIGHTING DESIGNER**

Janine is excited to be lighting YVT’s production of *Ruddigore*. Past productions include *Hurricane Diane* with Iron Crow Theatre, *Jerusalem* with Fells Point Corner Theatre, and *Batboy: The Musical* with Stillpointe Theater Company. Janine is the Technical Director at Roland Park Country School and thanks her wife, Sara, for supporting her in every way. Enjoy the show!

### **Nic Berg**

**WIG AND MAKEUP DIRECTOR**

Nic is delighted to return for her third season with YVTC. Since 2010 Nic has transformed faces from the red carpets of Los Angeles to the remote areas of the Shenandoah Valley. From Hollywood glamour to gore and special effects, she is highly regarded for her diverse work background. Nic is also a chorister with Live Arts Maryland, a painter specializing in modern folk art, and a jewelry designer with Echo and Wild at the Maryland Renaissance Festival.



### **John Patrick Hunter**

**STAGE MANAGER**

John Patrick Hunter (AGMA) holds an MFA in Stage Management from Rutgers University and will begin a new position in the

fall teaching Stage Management at the Duke Ellington School of the Arts. He has stage managed over 60 operas at companies such as New York City Opera, Maryland Lyric Opera, Juilliard, Toledo Opera, Opera Baltimore and Opera Delaware. He is most proud of his work on the re-mounting of the 75th Anniversary tour of *Porgy & Bess* in Mexico City, Mexico. This is his second production with Young Vic.



### **Thomas Hochla**

**ROBIN OAKAPPLE**

A familiar face at Young Vic, Thomas Hochla, baritone and choreographer, is grateful to return for his seventh season since dear

Strephon in 2016 (*Iolanthe*). Most recently, Mr. Hochla had the pleasure of bringing Matt/the boy (*The Fantasticks*) to life in Annapolis with LiveArts Maryland. Locally, some may recall his musical direction with various churches, choral concerts, and educational productions in and around Baltimore and Metro-DC.

An avid Maryland transplant, Mr. Hochla has performed at a wide array of venues across the city including Theatre Project, Oregon Ridge, and the Lyric. When not on stage or behind the organ, Mr. Hochla maintains a varied teaching schedule through Anne Arundel County Public Schools, Single Carrot Theatre, and Mike's Music in Ellicott City. Additionally, he can be found teaching movement-based classes of all sorts at CorePower Yoga locations. Mr. Hochla holds a BA from Vassar College and his MM from Peabody.



**Louis Tiemann**  
RICHARD DAUNTLESS

Louis Tiemann, tenor, comes from Maryland where he works with various local companies in leading and supporting roles. Recently he sang the role of Borsa and covered the Duke with Opera Delaware in *Rigoletto*. As an Apprentice Artist at Chautauqua Opera in summer 2023, he performed as Anthony in *Sweeney Todd* and Don José in *La tragédie de Carmen* under Steven Osgood. Other favorite roles include Werther and Alfred in *Die Fledermaus*. Louis holds an Artist Diploma from William Jewell College, a Master's from Bard College Conservatory and a Bachelor's from Towson University. He finds joy offstage in playing classical guitar, learning languages, practicing photography and quality time with his cat, Romulo.



**Spencer Adamson**  
DESPARD

Mr. Adamson returns to Young Vic after appearing as Giuseppe in last year's *The Gondoliers*. His recent performances include leading and comprimario roles and extensive chorus work in local and national opera houses, plus other classical music venues.

Recently, Mr. Adamson made his debut at the Capitol Fringe Festival presenting new American works with Silver Finch Arts Collective singing the roles of Pastor Cleary in *The Female Stranger*, Peter in *Dreamless*, and Eli in *The Name on the Door*. Mr. Adamson recently made his solo debut on two grand opera stages: The Lyric Opera House, Baltimore and The Kennedy Center Opera House, Washington, DC singing the roles of Fiorello in Lyric Opera Baltimore's production of *Il Barbiere di Siviglia*, and as The Confederate Soldier in Washington National Opera's premiere of Philip Glass' newly-written production of *Appomattox*. Previous season highlights include the roles of Marquis d'Obigny in *La Traviata* with Baltimore Concert Opera, Tonio in Pagliacci and Alfio in *Cavalleria Rusticana* with HUB Opera Ensemble, Samuel in *The Pirates of Penzance* with YVT, and chorus work with Washington National Opera, Baltimore Lyric Opera, Baltimore Concert Opera, and Washington Concert Opera.



**Timothy Kjer**  
SIR RODERIC

Bass Timothy Kjer is excited to be adding *Ruddigore* into his G&S repertoire. He has performed with many of the leading music organizations in the mid-Atlantic region including OperaDelaware, OperaBaltimore, Annapolis Opera, Baltimore Choral Arts Society, Baltimore Opera, Center Stage Opera, Concert Artists of Baltimore, Live Arts Maryland, Lyric Opera Baltimore, New Jersey Lyric Opera, Washington Summer Opera, Washington National Opera, Washington Concert Opera, Opera Vivente and Wolf Trap Opera.

Operatic roles include Ramphis (*Aida*), Monterone & Sparafucile (*Rigoletto*), Banco (*Macbeth*), Bartolo & Basilio (*Il Barbiere di Siviglia*), Lindorf, Coppélius, Dapertutto,

Dr. Miracle (*Les contes d'Hoffmann*), Méphistophélès (*Faust*), Filippo II (*Don Carlo*), Leporello (*Don Giovanni*), Raimondo (*Lucia di Lammermoor*), Friar Laurent (*Romeo et Juliet*), Friar Tuck & Will Scarlett (*Robin Hood*), Taddeo (*L'Italiana in Algeri*), Sacristan & Angelotti (*Tosca*), Simone & Betto (*Gianni Schicchi*), Dottore Grenvil & Marquis (*La Traviata*), Dr. Falke (*Die Fledermaus*), Prince Yamadori (*Madama Butterfly*).

Previous Young Vic performances include Dick Deadeye in *HMS Pinafore*, the Notary in *The Sorcerer*, Sergeant of Police in *The Pirates of Penzance*, Giuseppe in *The Gondoliers*, The Usher and Counsel in *Trial by Jury*, and Pish-Tush in *The Mikado*.

Mr. Kjer is a veteran elementary school vocal music teacher of the Baltimore City and Baltimore County public school systems. He is happily continuing to perform in live operatic productions.



**Kevin D. Smith**  
OLD ADAM

Kevin is glad to return to Young Vic, having performed in the choruses of *Pirates of Penzance* (2022) and *Gondoliers*

(2023). Kevin spent 13 years in the chorus of the Indianapolis Opera and four seasons in the chorus of Florida Grand Opera before moving to Baltimore in 2021.

He has worked in numerous Indiana and Florida theaters as musical/vocal director, leading productions ranging from *Les Miserables* to *The King and I* to *Avenue Q*. He has played leading roles ranging from John Adams in *1776* to Max Bialystock in *The Producers* to Caldwell Cladwell in *Urinetown: The Musical*.

Kevin holds degrees in Vocal Performance, Accounting and Arts Administration from Butler University, and is a licensed CPA in Indiana, Florida and Maryland.



**Emily Casey**  
ROSE MAYBUD

Soprano Emily Casey is thrilled to be making her return to Young Vic after appearing in last year's *The Gondoliers* as Gianetta.

The DMV native has been praised for the clarity, range and flexibility of her voice as well as her skillful dramatic and acting abilities.

Reviewed as a “red haired vixen with a sparkling voice” by Opera Canada in a recent performance as Musetta in Puccini's *La Boheme*, she has performed many leading roles with companies across the United States, Canada and Italy. She has been hailed as a “standout” and praised for her “musical lyricism” and has been noted for her talent in embodying both dramatic and comic characters on the operatic stage and musical theater stage alike.

Past operatic highlights include performances as Pamina (*The Magic Flute*), Musetta (*La Bohème*), Gulnara in Verdi's *Il Corsaro*, Donna Elvira (*Don Giovanni*), Juliette (*Roméo et Juliette*), La Zelatrice (*Suor Angelica*), Susannah (*Susannah*), Hannah Glawari (*The Merry Widow*), Lauretta (*Gianni Schicchi*) and La Voix in Poulenc's vocally and dramatically demanding *La Voix Humaine*. Ms. Casey has appeared in concert with Maryland Lyric Opera, Piedmont Symphony Orchestra, Columbia Orchestra, Trinity Chamber Orchestra and Frederick Symphony Orchestra. She has had the pleasure of working with some of the most famous names in opera including Catherine Malfitano, Aprile Millo, Richard Bonygne, Marco Gandini, Renée Fleming and Sherrill Milnes. More information and schedule can be found at [EmilyCaseySoprano.com](http://EmilyCaseySoprano.com) and on social media platforms as @EmilyCaseySoprano

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**Rebecca Sacks**

MAD MARGARET

Rebecca is known for her unique timbre and stylistic versatility. With a voice described as “powerful” and “simply excellent,” she has won awards from the American Prize, the Orpheus Competition, and the Metropolitan Opera National Council Auditions. Ms. Sacks’s roles performed include Fricka in *Das Rheingold*, Komponist in *Ariadne auf Naxos*, Donna Elvira in *Don Giovanni*, Santuzza in *Cavalleria Rusticana*, and Die Hexe and Gertrud in *Hänsel und Gretel*. Recent seasons saw her take on Sara in Roberto Devereux with St. John’s in the Village Music, Fricka in *Das Rheingold* with the Miami Wagner Institute, Gertrud and Die Hexe in *Hansel and Gretel* with Boheme Opera New Jersey and Philadelphia Opera on Tap respectively, as well as Santuzza in *Cavalleria Rusticana* and Pepa in *Goyescas* with Delaware Valley Opera Company. In the 2024-2025 season, she will make role debuts as Mad Margaret in *Ruddigore* and Mrs. Andersen in *A Little Night Music*.


**Hannah Wardell**

DAME HANNAH

A veteran YVT presence, Hannah Wardell is an emerging artist known throughout the greater Baltimore area for her unique timbre and enchanting stage presence. Hannah’s opera credits include Kate in Gilbert & Sullivan’s *The Pirates of Penzance*, Teresa in Bellini’s *La Sonnambula*, Romeo in Bellini’s *I Capuleti e i Montecchi*, The Princess in Dargomyzhsky’s *Русалка (Rusalka)*, Polina in Tchaikovsky’s *Пиковая дама (The Queen of Spades)*, Cherubino in Mozart’s *Le Nozze di Figaro*, The Third Lady in Mozart’s *The Magic Flute*, Dorabella in Mozart’s *Così fan tutte*, Iolanthe in Gilbert & Sullivan’s *Iolanthe*, and

The Sorceress in Purcell’s *Dido and Aeneas*. In addition to opera, Hannah is an avid performer of art songs, and has been recently granted the “Rubinstein Award” from the “Triumph International Russian Competition” based out of Philadelphia. Hannah received her undergraduate degree from Shepherd University in Shepherdstown, WV and completed her master’s degree at the Peabody Institute of the Johns Hopkins University where she studied under baritone, Steven Rainbolt.


**Cassidy Dixon**

ZORAH

Cassidy is a soprano and a recent graduate from the Peabody Conservatory with a Master of Music in Voice Performance and Pedagogy.

Ms. Dixon recently made her role debut as Adina in Donizetti’s *Leslisir d’amore* with Opera Magnifico, where she was praised for portraying “a sassy Adina through her powerful vocal range and volume” by the Black River Journal.

Other recent performances include Susanna in *Le Nozze di Figaro* and Musetta in *La Bohème* with Opera Magnifico, Belinda in *Dido and Aeneas* with the Sotto Voce Ensemble, Fiametta in *The Gondoliers* and Edith in *The Pirates of Penzance* with the Young Victorian Theatre Company, and Elizabeth Bennet in the stage premiere of *Pride and Prejudice* at Peabody Conservatory.

Ms. Dixon has won many prizes and awards, including with the Friday Morning Music Club, the Sylvia Green Vocal Competition, Saltworks Opera, and the Metropolitan Opera Laffont Competition. Praised for her silvery tones, Ms. Dixon has also been a soloist with the Trinity Chamber Orchestra, the Annapolis Chorale, the Columbia Pro Cantare Chorus, and the Amadeus Orchestra. She is thrilled to return to Young Vic for the third time as Zorah in *Ruddigore*.





## Emma Leigh Webster

RUTH

Emma is thrilled to be making her Young Vic return after her debut as Giulia last summer in *The Gondoliers*.

Known for her strong acting choices across styles and genres, past roles include Flavia (*Silla*), La Ciesca (*Gianni*

*Schicchi*), Suor Dolcina (*Suor Angelica*), La Dame élégante (*Les mamelles de Tirésias*), and Ann (*Speed Dating Tonight!*). Since graduating, Ms. Webster has continued to perform across the Mid-Atlantic region. She received her Bachelor of Music from Lawrence University and Master of Music in Voice Performance and Vocal Pedagogy from the Peabody Institute of the Johns Hopkins University.

## GLOSSARY OF TERMS IN RUDDIGORE

### Act I

**Baronet** – Lowest hereditary title; status of a commoner but able to use the prefix “Sir.”

**Marquis** – More usually spelled ‘marquess’ second highest rank of the British peerage.

**Welkin** – the arc of heaven, or firmament

**Revenue sloop** – Naval patrol ship deployed to prevent smuggling.

**A thirty-two** – A 32-pound gun.

**Strike** – To lower a sail or flags as a sign of surrender.

**Fal-lal** – Finery or frippery; a showy adornment in dress.

**Lubberly** – Loutish

**Stow my jawing tackle** – Stop talking.

**To’gall’n-m’st** – Topgallant mast, the highest part of the mast.

**Fore-stay** – Rope holding the mast upright.

**Took flat aback** – At a sudden halt.

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

**Cot** – Cottage.

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

**Taradiddles** – Untruths.

### Act II

**Poltroon** – Coward.

**Footpads** – Highway robbers.

**Mop and mow** – Grimaces.

**Lantern chaps** – Gaunt cheeks.

**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 providing elementary education on Anglican lines.

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

**Basingstoke** – a town in Hampshire, 48 miles south-west of London, a bastion of Victorian middle-class respectability

**Like the mousie in the fable** – From Aesop’s fable of a lion, trapped in a net and 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.

Adapted and abridged from gsarchive.net

## YVT PRODUCTION STAFF

Brian S. Goodman	General Manager
Fallon Goodman	Assistant General Manager
Kathy Mardaga	Business Manager
Catrin Rowenna Davies	Artistic Director
J. Ernest Green	Music Director & Conductor
Kimberly Christie	Assistant Director
Thomas Hochla	Choreographer

Christopher Flint	Director of Production & Scenic Designer
Janine Vreatt	Lighting Designer
John Patrick Hunter	Stage Manager
Mary Bova	Costume Supervisor
Jane Kennedy	Costume Coordinator
Nic Berg	Wig & Make-up Director
Alayna Sevilla	Wig & Make-up Assistant
Rebecca Sherber	Light Board Operator
Armaan Uppal	Properties Manager & Stage Crew
Frederick Frey	Properties Assistant
Dominic Yap	Stage Crew
John La Costa	Set Painting
David Patterson	Set Painting
Maggie Ramsey	Set Painting
Kelly Hughes Iverson	Supertitle Operator

Laura Farmer	Public Relations Director
Todd Douglas	Graphic Designer & Website Manager
Larry Lambert	Box Office & House Manager
Bill Welty	Orchestra Manager
Greg Kuperstein	Concertmaster
Kari Shea	Orchestra Librarian
Erica Rome	Rehearsal Accompanist

*Costumes provided by Valley Light Opera*

## ORCHESTRA

### First Violins

Greg Kuperstein, *Concertmaster*  
Janet Kuperstein  
Dana Goode  
Donna Willingham

### Second Violins

Melanie Kuperstein  
Collette Wichert  
Sally Amass  
Susan Benac

### Violas

Michele DeHaven  
Susan Dapkunas

### Cello

Kirsten Walsh  
Katy Chiang

### String Bass

Teddy Hersey

### Trombone

Jeff Gaylord

### Trumpet

Neil Brown  
Andy Schuller

### Percussion

Greg Herron

### Bassoon

Kari Shea

### French Horn

Adam Tillet  
Diana Ogilvie

### Oboe

Kerry Willingham

### Flutes

Kathy Trahan  
Melinda Wade-English

### Clarinet

Bill Welty  
Dave Rybczynski



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