

Wisconsin State Journal

# OVERTURE

A ballerina in a pink tutu is captured in a graceful pose on a dark stage. She is standing on her right leg, with her left leg extended to the side. Her arms are raised, one pointing towards the ceiling and the other towards the audience. The theater is filled with rows of orange seats, and the walls are made of wood. The lighting is warm and focused on the dancer.

A CONTEMPORARY  
MADISON FAIRY TALE

The story begins on page 11



John Maniaci

## From the **PUBLISHER**

For more than 150 years, the Wisconsin State Journal has told Madison's story. We have chronicled the triumphs and failures, the heroes and rascals, the people and events that have made Madison the special place it is today.

The opening of the Overture Center for the Arts is both a triumph and a milestone in Madison's history. Thanks to Jerry Frautschi's extraordinary generosity, Madisonians can now enjoy a cultural arts palace as grand as any in the world.

We chose to commemorate Overture's debut with this special publication. The editors, writers, photographers and artists of the Wisconsin State Journal have told Overture's story in an entertaining way. The photographs and informational graphics capture the beauty of the building and provide easy-to-follow diagrams and maps to help you navigate its great size and complexity.

Overture's opening is a big day for Madison. We at the Wisconsin State Journal congratulate the city's first couple of philanthropy, Jerry Frautschi and Pleasant Rowland, for their great gift to our community and are pleased to contribute to the celebration. We hope you enjoy this publication, and have many memorable evenings at Overture.

**James Hopson**  
Publisher  
Wisconsin State Journal

## Wisconsin State Journal

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A Contemporary Madison Fairy Tale

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A Contemporary Madison Fairy Tale

## Chapter 1



# The Heroes

**O**nce upon a time, there was a town in the Midwest of America, surrounded by glistening lakes and majestic buildings. It was known for its ability to draw people far and wide for great feasts and festivals. For it knew how to have fun. It loved music, art, theater, film. (Yes, film, for this is a modern fairy tale.)

But there was one thing missing, and so the question was raised: Wouldn't it be wonderful if there were one place where these artists could shine under the lights? A place where magic happens. Where people could laugh, cry, sing, dance, applaud. Together! Where they could be inspired, moved. Where they could find solace. A respite from their hectic lives. Where they could become better people. The arts needed a home.

And the thought was born, the seed planted. But how? And who would have the riches to build it? Not the mayor, not the governor, nor the bankers or the lawyers or the doctors. (Nor the butchers, bakers, candlestick makers, for that matter.) No, it would need someone — or better, two someones — who could spin their impressive pile of gold into cultural riches, and make fantasy reality. Into something shimmering, something that would beckon people from far and near. But who? Who? Who? And even if those someones existed, and desired such a palace, who could possibly imagine and build it? Join us as our contemporary fairy tale begins . . .



# \$205 million VISION

Modest and motivated, Jerry Frautschi paid for Overture. Who is he, and what is his story?

Overture Center for the Arts' fountain of funding, Jerry Frautschi, didn't want to die and let others divide his vast wealth.

Sitting on boards for various organizations, he watched when deceased donors' sizable money pies were sliced without input or enjoyment from their original sources.

That won't happen to the robust Frautschi, who turned 73 on Sept. 9. He walks the Overture Center's roomy corridors a few times each week, privately admiring the grandiose auditorium or the sky-blue swirling rotunda for children's shows.

By Tom Alesia

Photos by Craig Schreiner

Frautschi checks his ego at the glass doors. He gave an eyeball-popping \$205 million to build Overture Center with no strings attached and asked — rather, demanded — that nothing bear his name. When the complex is completed without taxpayer money in early 2006, none of its theaters, museums or rehearsal spaces will say "Frautschi."

He dismissed comments about his legacy, preferring to live in the moment. Offered a compliment about his almost unprecedented generosity, he politely accepted it, then swatted it away as if a fly had entered the room. He rushed to mention his family's history of philanthropy in Madison that nearly dates back to the Civil War.

So what runs through his mind when he strolls inside Overture Center?

"I can't believe," he said, his voice softening and his public facade down, "this is something that I've been able to give to the community."



Jerry Frautschi and Pleasant Rowland, married since 1976, have spurred Madison arts with considerable financial support.

## How did it happen?

How did a retired Madison book manufacturer who savors fishing in Minocqua become an icon known and admired by arts officials worldwide?

Dolls.

Yes, to a large degree, it's dolls: from long-legged Barbie to historic orphan Samantha. Each played a role.

That's because on June 15, 1998, toy giant Mattel bought Middleton-based historic dollmaker and book publisher Pleasant Co. for \$700 million. Frautschi and his wife, company founder Pleasant Rowland, reaped the financial rewards. On a 1998 list, Forbes magazine listed Rowland as being worth more than Oprah Winfrey.

Frautschi privately amassed a fortune from the sale. He described himself during a recent interview at Overture Foundation offices as "a major shareholder" in Pleasant Co. and repeatedly cited the Mattel sale as Overture's seemingly endless financial source.

Six weeks after the transaction, Frautschi announced a \$50 million gift to launch plans for a Downtown arts center.

"I was fortunate," he said. "I can't think of a better way to put my good fortune to work."

In August 1997, Frautschi retired and sold his portion of

The sale of Pleasant Rowland's Pleasant Co., maker of the American Girl dolls, to Mattel for \$700 million in 1998 helped give shareholder Jerry Frautschi funds to donate to the building of Overture Center.



John Mianici

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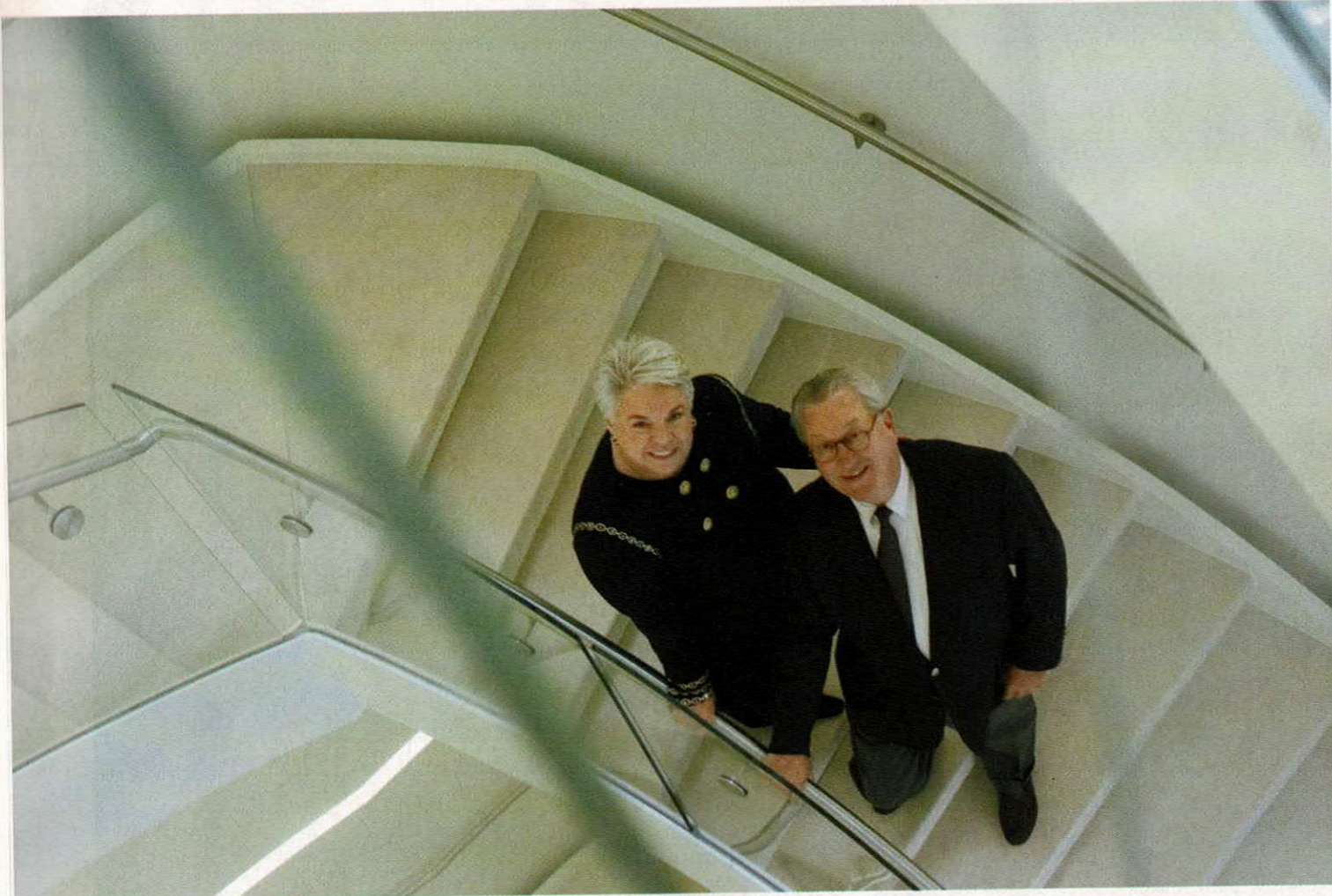
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Pleasant Rowland and Jerry Frautschi want Overture Center to offer a variety of events, from children's shows to grand opera.

Webcrafters, a book-manufacturing company with 700 employees on Madison's East Side, to his lone sibling and longtime business partner, John Frautschi. Their father, Walter, helped build the company and became its owner in the 1950s.

Money earned through Webcrafters prompted Frautschi to develop the Overture Foundation and, in 1997, members of the Madison Art Center board approached him about leading their financial campaign for a new space. Other ideas floated in Frautschi's mind. He knew the Madison Symphony Orchestra (MSO) needed an improved theater. Several other arts groups needed help, too.

Frautschi desperately wanted to support Madison, following his parents' example when they helped the city develop the Madison Civic Center, which opened in February 1980.

"That was an incentive for me," he said.

He envisioned Overture Center and, suddenly with Pleasant Co.'s sale, he had remarkable financial resources.

"It's almost comic that the stars would align as they happened to align," Rowland said. "These arts organizations needed more space, which we had become acutely aware of by people coming to us asking for donations. Then there's the fortuitous timing with my being ready to sell Pleasant Co."

She added that her husband eagerly sought to share his wealth: "Since I met him, he was the one of us who always wanted to be a philanthropist."

As a result, Frautschi planted in Downtown Madison what is considered the largest gift to the arts in U.S. history.

### Downtown renewal

Looking out the window of Overture Foundation's

eighth-floor board room at 1 S. Pinckney St., Frautschi savored his view of the state Capitol and praised its painstaking restoration. He noted Monona Terrace's positive effect on the city. Overture Center blends with those buildings to enhance Downtown, he said.

Frautschi said he remembers coming Downtown to Rowland's office several years ago and feeling discouraged.

"In the evening, this beautiful square was deserted," Frautschi said.

Frautschi wanted to help fill that void. He is an unlikely arts champion, though. He enjoys the arts, but he prefers to be a supportive patron and not a critic. When handed a list of Overture Hall's debut season with more than 40 shows, ranging from the Chicago Symphony Orchestra to the Peking Acrobats, and asked about his favorites, he waved his hand and said, "All of them."

Rowland said her husband has always loved classical music. She passed her devotion to visual arts to him, she added, and he instilled a passion for opera in her.

Frautschi remains active in Overture Center's construction and architecture decisions, but he rarely mentions arts programming. He made only one request:

That the MSO play Saint-Saëns' "Organ Symphony," a favorite of his and Rowland's, during its concert on the grand-opening's second day. The piece will be played on a massive pipe organ financed primarily by Rowland.

Why did Frautschi choose the arts as the recipient of his largesse?

"I'm from the old school. I believe the No. 1 priority for the public sector is to take care of their citizens," he said. "That means it's up to the private sector to give to the arts."

Stirrings about Overture Center's accessibility to small arts groups and potential high ticket prices have been reduced by a nine-day grand opening featuring more than 120 free Dane County acts and initial ticket costs within reach of the Civic Center's.

"There are some negative comments from time to time," Frautschi said, "but as far as I know they're from a very small portion of the population."

What bothers Frautschi is that Overture Center faces some properties across the street that look shabby. In addition, several empty storefronts sit opposite of

*Continued on Page 110*

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Richard Schulmann

## A man of his world

He has designed a host of glorious buildings across the globe, but what he faced in Madison was unique, even to Cesar Pelli

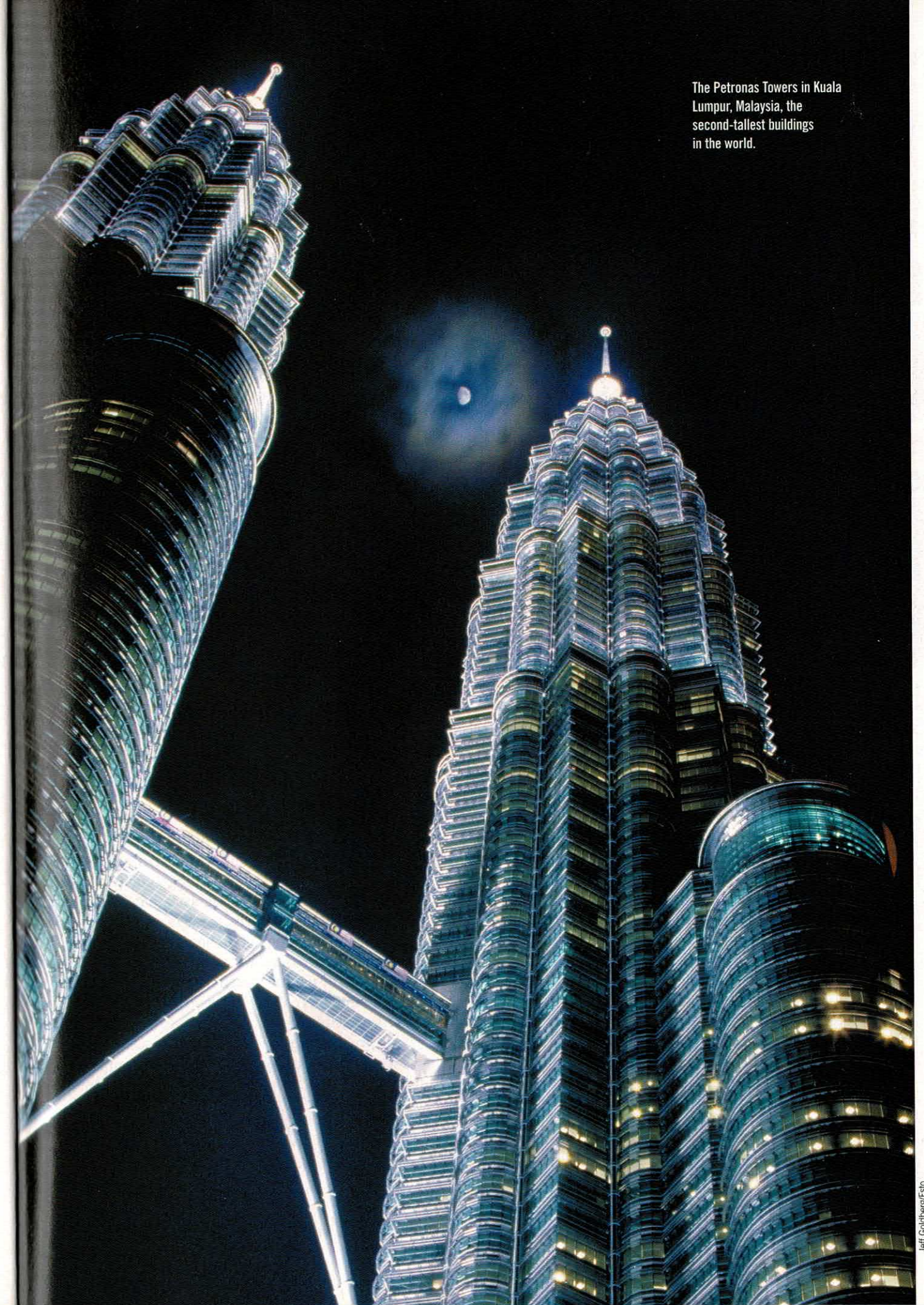
Cesar Pelli is the man with the plan. The debonair, Argentina-born architect was picked from a long list of luminaries to give form to the dream of Overture Center for the Arts. It was no small task — a city block, a clamorous public, a minefield of historic structures to both preserve and integrate into a new whole. Yet throughout it all, he has been disarmingly gracious.

Whether addressing a roomful of UW-Madison students, a Rotary group or a media mob, the elegant Pelli projects an air of engaged accessibility. This international luminary has navigated the Midwestern — and, more specifically,

Madison — mentality with the greatest of ease. Professorial without being pedantic, he is quick to laugh, but never flippant. Impeccable as his credentials are, he never puts on airs.

In fact, the former dean of the Yale University School of Architecture and architect of the world's second-tallest buildings, the Petronas Towers in Kuala Lumpur, Malaysia, seems genuinely delighted to be working in a state better known for dairy than daring architecture. A conversation with Pelli is littered with adjectives: wonderful, terrific, heavenly, fantastic. Even the most difficult aspects of designing and overseeing the \$205 million Overture project

By Amanda Henry



The Petronas Towers in Kuala Lumpur, Malaysia, the second-tallest buildings in the world.

Jeff Goldberg/Esto



Cesar Pelli tours the Overture Center during construction in 2003: "I have designed a building to feel like Madison."

Amber D'Hooge

become, in Pelli's telling, rich, wonderful, rewarding.

Where some architects would have seen Overture as an opportunity to put their stamp on the cityscape, Pelli sums up his vision of the project with a word that also describes the man himself: civilized. He wants Overture Center to be the best building in the city, but not in a showy, aggressive way. A civilized building — a Cesar Pelli building — would never be so gauche as to put other buildings to shame. Overture Center was designed to fit organically into Downtown Madison and the lives of the people who live here. It will dazzle discreetly.

**Wisconsin State Journal:** What was your first impression of Madison?

**Cesar Pelli:** The first time I visited, I was very impressed by what an agreeable place to live, to work and to study Madison appeared to be. I enjoyed its residential neighborhoods, the very walkable downtown ... the Isthmus is such a beautiful, natural, unique place to be, between the two

lakes. I think it's just a wonderful city.

**WSJ:** How is the character of the city reflected in the design of Overture Center?

**CP:** I walked a great deal, all over Madison, to get a feel for the character of the place and of the people, and this was extremely important in our design. I believe we have designed a very Madison set of buildings, and I hope that the people of Madison will experience it that way.

There is a clarity, a simplicity in the design that I interpret as being in the character of the city. We have created very luminous spaces, and we have used a palette of colors that are primarily natural materials, but they are all very white-ish, luminous colors. For wood, we have used sycamore, which is a very light, yellow-ish wood. We have a very light French limestone outside and inside. These are the two basic materials which most of Overture Center is being made of, and these are colors that I believe are in the Madison tradition, in the Madison psyche.

**WSJ:** Madison is notorious for the opinionated nature of its residents. Did you get more feedback from the community about Overture than on similar projects?

**CP:** We certainly did get very, very good feedback from the different groups we met, and the opinions were always very clearly expressed. We did not run into any obstreperous people or demonstrations — everybody was very civil at all times. We really appreciate that, and we listened very carefully.

**WSJ:** What has been the most challenging part of the building, architecturally?

**CP:** The most challenging part at the beginning was to put all of the different components in the site, and to make them work well individually and as a group. That was very hard — to deal with all the multiplicity of

things, and with some very serious demands. Large halls are not only large, but they have very irreducible dimensions. The stage has to be a certain size. The house has some slight variations in depth and width, but not much. All of this needs to be serviced by a loading dock, the size of which can vary only by a few inches. ... So many things are set in these kind of buildings, and having to work with so many pieces at this site and at the same time preserve key components — all of this just made the problem that much more difficult. But it was a kind of problem-solving that was very much worthwhile. I think that was really important, because now everything works just as it should, and all these facilities together are going to create an incredibly active cultural facility in the heart of Madison.

**WSJ:** Which aspect of Overture



This Cesar Pelli design, a tower in The Hague, Netherlands, extends the city fabric into an area that was bombed during World War II.

Center will be most surprising to visitors — that is to say, the greatest departure from the Civic Center?

**CP:** I think there are going to be

*Continued on Page 98*

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A Contemporary Madison Fairy Tale

## Chapter 2



# Our Town

**T**he people loved the town, and the town loved its people. Those from outside would talk about it in glowing terms, and gush about where the action was: a thoroughfare called State Street. Scribes from across the land heralded the town as the place to be, a Camelot in the land of cheese. They composed lists of best cities, and it always made the list. (People liked that, even though they acted like it was no big deal.) The town was proud, and cultured, and smart. (And funny!) It embraced its past; it welcomed its future.

The town was known for being a good chronicler of itself. Of what it came from. Of what it looked like. Of what it sounded like, smelled like, felt like, acted like. It was a town unafraid to stand on shoulders of giants, or pick at the clay feet of a colossus.

And though it was clearly entering a new chapter, it wouldn't let go of the past without a fond look back. The town had always loved stories, ideas, the arts, and partially for this reason: The arts join us to each other, and to those who came before us, and those who will follow.



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# The state of State

Wisconsin's most famous thoroughfare prepares to change with the times once again

By Chris Martell

The land that is now State Street was a marshy wilderness with a pond when the first European settlers arrived.

Since then, it has become Wisconsin's most famous street; the storied link between the Capitol and the university — alive with students, professors, politicians, business people, street musicians and many others who don't lend themselves to easy categorization. For people-watching, it's hard to beat.

The Overture Center for the Arts is the current focus of attention. But State Street's past is as colorful as its future promises to be.

## Hot spot? Not always

In the beginning, the action in Madison was elsewhere. Until 1846, development was concentrated southeast of the Capitol Square. Slowly, small houses were being built along the muddy path, marked only by wagon wheel ruts, that connected the Capitol and the embryonic university.

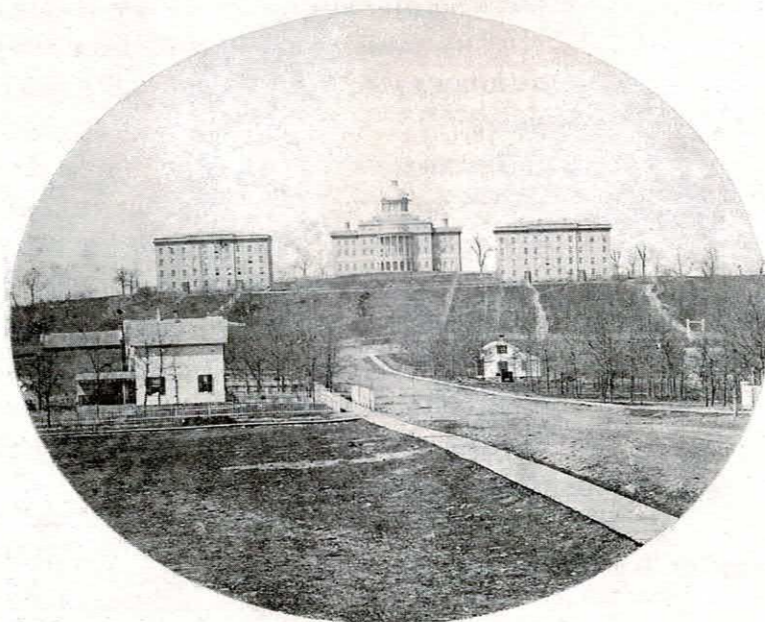
But State Street (at first it was known as King Street) wasn't destined to remain a sleepy residential area for long.

Before students and beer became chronic issues on State Street, there were Civil War soldiers and beer. Between Camp Randall and "town," there were plenty of places for soldiers to buy spirits. In 1861, just days after the first regiment

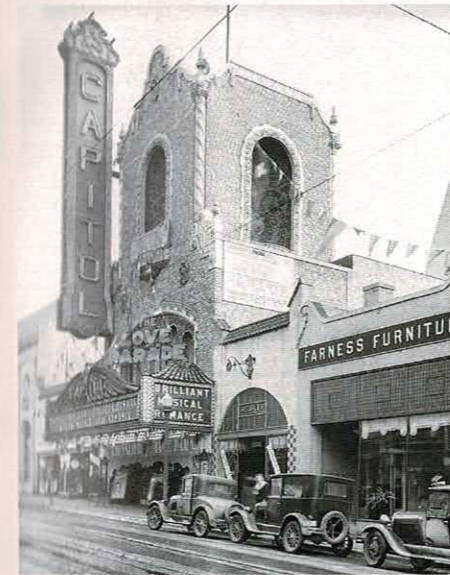
arrived at Camp Randall, the Wisconsin State Journal reported that "a few rowdies have been cutting up some rascally pranks." But it sometimes went far beyond rascally pranks. In 1861, drunken soldiers tried to break into the Voight Brewery at State and Gorham, hurling stones through the windows and pistol-whipping the brewery owner, which led to a shootout between several Madison citi-

zens and the soldiers.

A small inn had already been established in the 200 block of State Street (near the site of Overture Center's glass dome) by the mid-1850s. Not long after that, its owner, a German immigrant named Leonard Nolden, replaced it with a far more impressive structure, the Nolden "stone tavern," on the site. Later newspaper accounts hailed it as "the finest and



State Street, looking toward the University of Wisconsin around 1865. The university consisted of three buildings: South, Main (now Bascom), and North halls.



The film "Love Parade" was playing at the glamorous new Capitol Theater in 1930, when its neighbors were the People's Clothing Store and Farness Furniture.

most magnificent structure Madison could boast." It offered food and lodging, an ale house, bowling alley, billiard tables, and a third-story dance hall. It served as a community center until it was demolished in 1923 and replaced by Kessenich's dry goods store, designed by renowned Madison architect Frank Riley (the facade of the Yost-Kessenich building survives as part of the Overture Center).

## Welcome, arts patrons

The "arts" first came to the 200 block of State Street in the form of little storefront nickelodeon theaters that showed short and often risqué moving pictures.

In 1909, Madison's first full-fledged movie theater, The Grand, opened to overflow crowds in the 200 block of State Street. The popularity of movies was so enormous that by the 1920s, two dazzling movie palaces, the Capitol Theater and the New Orpheum Theater, opened on the block. More utilitarian forms of commerce were also part of the 200 block of State Street, including a women's undergarment shop.

Wisconsin Historical Society / Image 1885

# Artisan Gift Shoppe

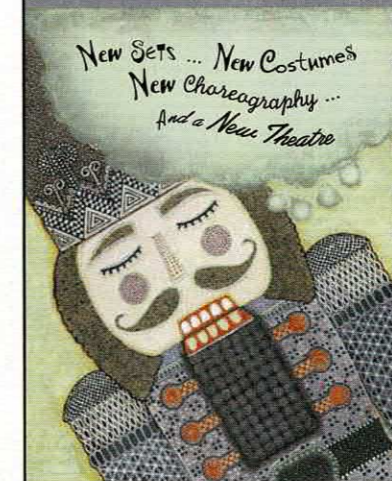


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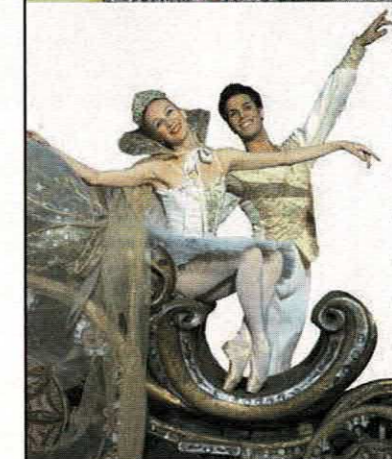


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Choreography by W. Earle Smith,  
Artistic Director

December 11-19 2004

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Choreography by W. Earle Smith,  
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madison**ballet**  
It's different here.

Various small businesses stood on the western end of the 200 block of State Street (where the demolished Radical Rye stood) where there was another massive Civil War-era structure, the Schlimgen Building. Like the Nolden Hotel, the Schlimgen Building was considered one of Madison's great landmarks in its day: a fine specimen of State Street's distinctive "flatiron" architecture, so named because such buildings are shaped like laundry irons to fit the street's many rectangular corner lots.

The Schlimgen, like other grand 19th-century brick and sandstone commercial buildings in the city, was torn down when the elevator became popular. "People didn't want to walk up a lot of steps anymore, and it was too expensive to retrofit high old buildings with elevators, so a lot of them were replaced with smaller commercial buildings," said Madison preservation planner Katherine Rankin.

Businesses were spilling over from Capitol Square and down State Street, where rents were cheaper. By 1885 State Street had six groceries, four shoe stores, four tailors, three hotels, three cigar stores, two confectioneries, two hat makers, two blacksmiths, two wagon shops, a gunsmith, a laundry, a barrel maker,

a restaurant and an apothecary. And five saloons.

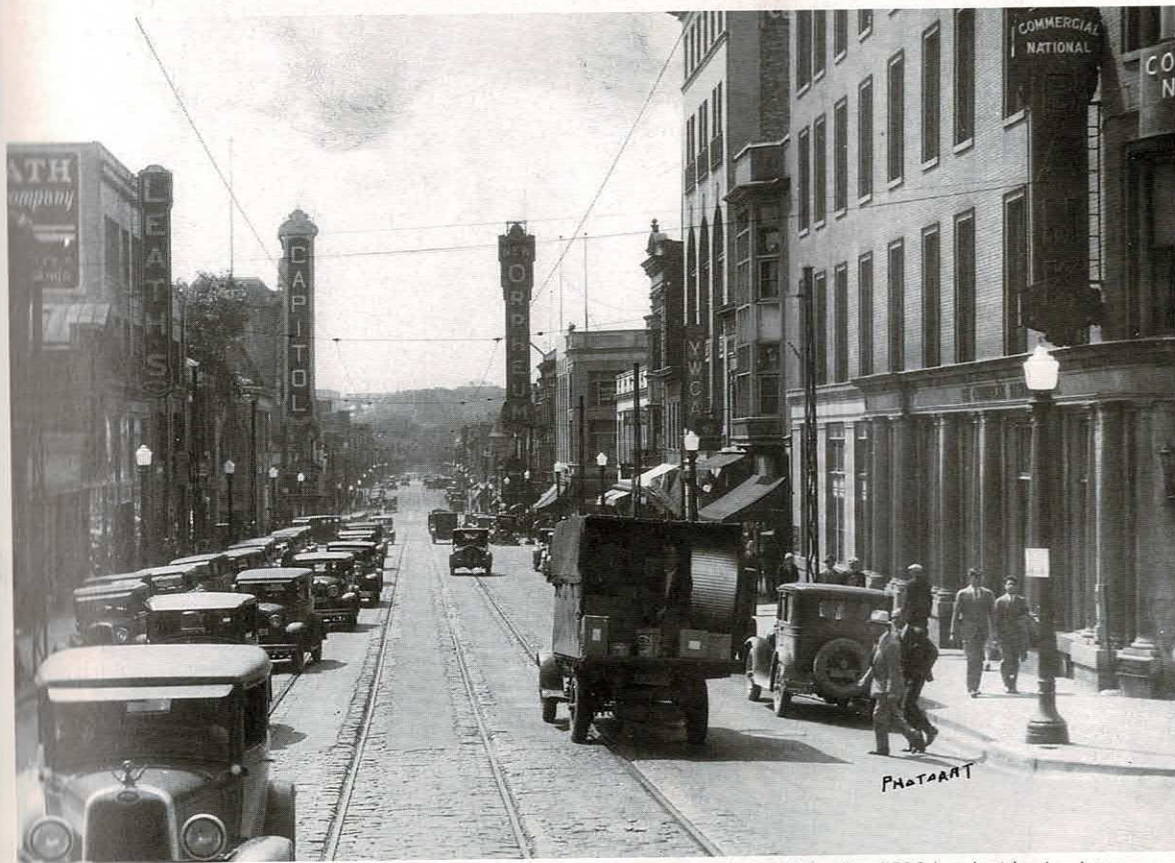
The perpetual challenge of keeping alcohol out of the hands of students certainly existed in the street's early days. The Legislature had a go at it in 1907 by making it illegal for saloons to be closer to the university than the corner of State and Gorham. The new law forced saloon owners to find new locations closer to the Capitol. For some reason — perhaps nothing more deliberate than the availability of space — the relocated taverns wound up on the south side of State Street near the Capitol (including the site now occupied by the Overture Center), which became known by Madisonians as "the saloon side" of State Street, according to David Mollenhoff's "Madison: A History of the Formative Years." Pedestrians preferred to walk on the north side of the 200 block of State Street to avoid "the saloon side."

### Changes mean growth in business

As the years passed, the 19th-century residences on State Street — including the brick and sandstone mansions near the university — began to disappear. The old houses were either

demolished or converted into commercial buildings. Shopkeepers no longer wanted to live above their stores. Just one 19th-century residence (Sacred Feather, in the 400 block), a former boarding house and bootleg operation during Prohibition, still has its original facade. Other old houses are hidden behind false fronts — one example is State Street Brats. Hints of gables and windows can still be glimpsed behind some of them.

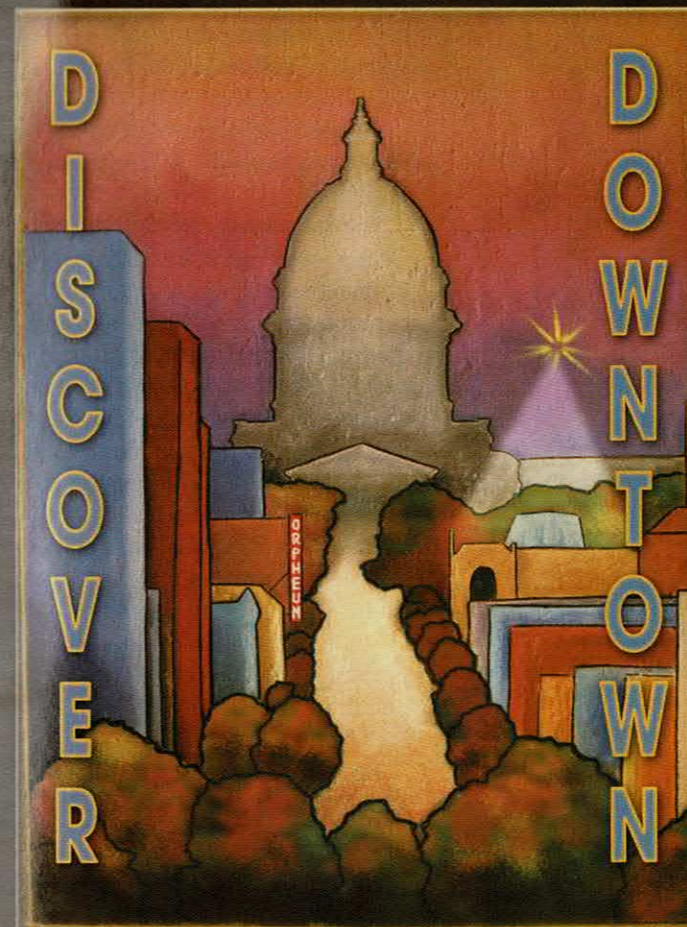
By 1917 State Street had 86 stores, almost exactly



Streetcars pulled by mules were State Street's first mass transportation, followed in 1892 by electric streetcars, whose tracks are seen in this 1930 photo. Buses replaced streetcars in 1935.

Wisconsin Historical Society / Image 25153

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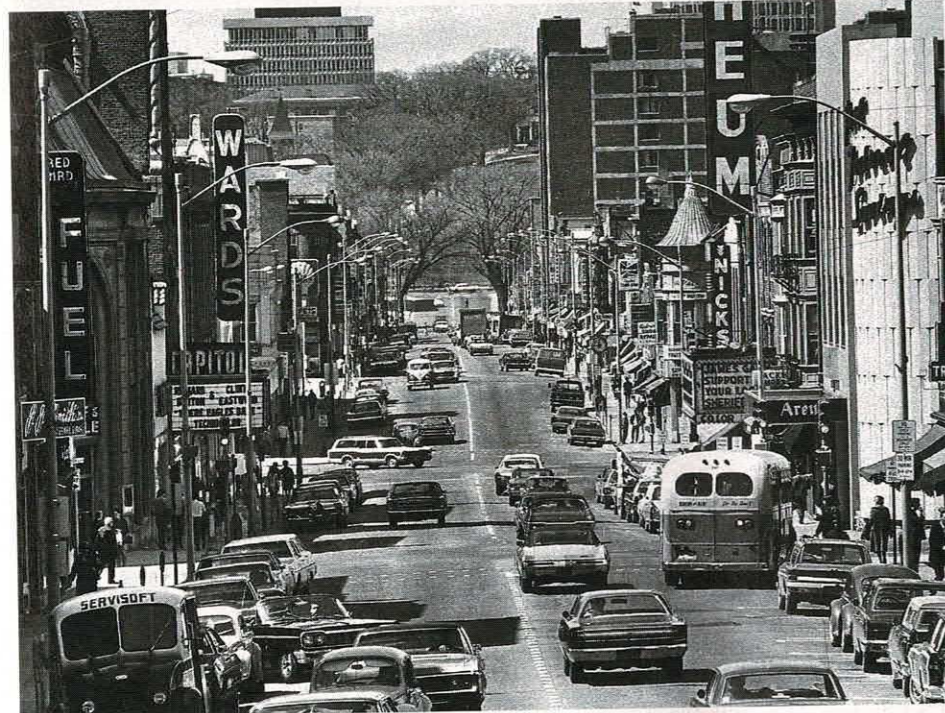
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By the time this photo of State Street (looking west toward campus) was taken in 1969, businesses and shoppers were fleeing to the suburbs.

the number of businesses on the Square. Already, there was outrage about how the surge of commercial property was destroying the beauty of the important link between the Capitol and campus. Once again, the Legislature tried to intervene on behalf of State Street by passing a joint resolution pleading with the city to do a better job of supervising State Street development.

By the 1920s, tension was escalating between commerce and the university at the western end of State Street. Skirmishes continued until the campus building boom that began in 1953. In the end, the university was the victor, building the Memorial Library in the 700 block and razing the last State Street sandstone mansion in the 1960s to build the Humanities Building.

The university was not the only nemesis of State Street business owners.

During the 1950s and 1960s suburban malls began to lure shoppers from the Isthmus.

But it was politics, more than commerce, that brought State Street its bleakest days. Tear gas, police in riot gear, and student Vietnam War protesters scared many of the remaining merchants from State Street, and the blocks near the Capitol had a growing number of empty storefronts, while students, dogs and head shops dominated the blocks nearest campus.

In 1968, city planners unveiled an ambitious plan to revive a decaying State Street. Students supported the plan, but just about everyone else loathed it. Its key element was a traffic ban on lower State Street. More beleaguered business owners threw in the towel, fearing that customers wouldn't shop on a street where they couldn't drive or park. It took more

than a decade for the plan to become reality. The State Street Mall, with its twinkling lights, kiosks, planters, benches and bus shelters, was meant to halt the exodus of businesses. And it was hoped that the new Civic Center, which enveloped part of the old Capitol Theater, would put Madison on the nation's cultural map.

The State Street Mall and the Civic Center would never be described as unqualified successes. Into the 21st century, State Street business owners continued to complain about the lack of parking, panhandlers, high rents and, as always, drunken students. But there was also a growing appreciation of what State Street is — a unique place that embodies Madison's spirit and is one of its most valuable assets, a street with remarkably intact and diverse historic architecture. Clumsy facades that masked many of the old buildings began to come off, and property owners began sprucing up their buildings to welcome their new neighbor, the Overture Center.

And on Saturday, Sept. 18, 2004, State Street's destiny changes again. ■



State Street was the scene of many Vietnam War protests, including this violent clash between police and demonstrators in May 1972.

Sources: David Mollenhoff's *Madison: A History of the Formative Years*; Katherine Rankin, city of Madison Preservation Planner; Wisconsin State Journal and The Capital Times archives; and the Wisconsin Historical Society



JUNE 2001: Overture Center construction is about to begin.

# How did we get here?

Recalling how the Overture Center for the Arts wound its way to reality

By Tom Alesia and Ron Larson

It started, as most things do in Madison, with controversy.

Some business owners didn't want to budge from their locations, which stood in the way of Overture Center for the Arts' wrecking balls. Owners thought they weren't fairly compensated for moving or closing their restaurant, grocery and shops.

More than six years after Overture Center's initial plans, a few businesses faded away and hamburger treasure Dotty Dumplings Dowry, home of the loudest protest, landed in a popular spot on North Frances Street.

So the construction began — and continues along State Street.

Here's how it happened:

**1980:** The Madison Civic Center opens in February and the Madison Art Center moves to its State Street location.

**1992:** The city of Madison purchases the former Yost building for additional space for the Civic Center.

**1996:** The Wisconsin Foundation for the Arts suggests the city needs better facilities for the arts and that Madison should be looking at a cultural plan and a community philosophy.

**1997:** The Overture Foundation is founded by Jerry Frautschi.

**April 1998:** A report funded by city and arts groups



JULY 2001: Taken from Henry Street, this photo shows the Madison Public Library, 201 W. Mifflin St.

recommends a major arts district on the Civic Center block.

**July 1998:** Frautschi announces he will donate \$50 million to create an arts district Downtown.

**September 1998:** Former city planning director George Austin becomes Overture Foundation president.

**March 1999:** City creates Overture Project Advisory Committee.

**June 1999:** Overture unveils analysis for facilities, and Frautschi doubles gift to \$100 million.

**September 1999:** Overture selects Cesar Pelli as architect.

**October 1999:** City Council approves outline of a cooperation agreement with Overture and asks the state for permission to create a quasi-public entity to own, operate and maintain facilities.

**February 2000:** City Council creates redevelopment district with condemnation powers on the block.

**February 2000:** CDA begins process for public acquisition of Dotty Dumplings Dowry and Miller's Eats & Treats.

Sarah B. Tews



**OCTOBER 2002:** A construction crew works to secure the "legs" that will support the glass dome over the Overture Center for the Arts' main entrance.

**May 2000:** Pelli presents design concepts, asks for public feedback.

**February 2001:** Site preparation and deconstruction of site begin.

**June 2001:** First phase of construction begins.

**October 2002:** Sixteen steel "legs" support the glass dome over the Overture Center's main entrance above the former Yost building.

**September 2003:** Pelli displays a model of a triangular glass stairway for the Madison Museum of Contemporary Art at the corner of State and Henry streets.

**Late May 2004:** Construction begins on the second phase, which will feature a renovated Oscar Mayer Theatre (now the Capitol Theater); a renovated Isthmus Playhouse; and a new contemporary art museum.

**July 2004:** Overture Foundation announces Frautschi is covering total cost of \$205 million for Overture.

**Early 2006:** Expected completion. ■

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| fun facts |

# Overture by the numbers

- 2** Number of Steinway pianos at Overture Hall
- 5** Number of dressing rooms on stage level of Overture Hall
- 5** Number of semitrailers used to deliver the Madison Symphony organ
- 9** Number of Overture Center resident arts organizations
- 30** Number of tons the Madison Symphony organ weighs (without the steel beam enclosure)
- 31** Number of performances of "The Phantom of the Opera" in January
- 32** Length in feet of the tallest pipe in the Madison Symphony organ
- 74** Percent of material reused or recycled during Phase I deconstruction
- 93** Top ticket cost in dollars for the Chicago Symphony Concert at Overture Hall on Sept. 30
- 118** Number of State Journal articles in which Cesar Pelli's name appeared (1/1/1999-7/31/2004)
- 127** Weight in tons of the glass curtain wall on North Fairchild Street
- 163** Number of glass panels making up the glass curtain wall
- 183** Number of keys on the Madison Symphony organ
- 374** Number of State Journal stories that mention Overture Center (1/1/1999-7/31/2004)
- 387.50** Overture Center construction cost, per square foot
- 399** Gallons of water that would fit into the largest pipe of the Madison Symphony organ
- 453** Number of articles that mention Jerry Frautschi (1/1/1999-7/31/2004)
- 600** Number of miles of electrical wire



**8,342:** Number of feet of the Madison Symphony organ pipes laid end to end.

- 650** Number of square feet of marble for bathroom countertops
- 653** Number of doors
- 766** Number of truckloads of material taken from deconstruction site
- 1,500** Cost in dollars for renting the Overture Hall Main Lobby for six hours
- 4,920** Number of tons of concrete recycled from deconstruction
- 7,000** Number of lighting fixtures

Sources: State Journal archives; Overture Foundation; Madison Environmental Group Inc.

By Ron Larson

A Contemporary Madison Fairy Tale

## Chapter 3



# Inside the Palace

**S**o, the palace was built, and the townsfolk wondered what was inside. How did it look? Just how big was it? Beautiful, yes. But HOW beautiful? What was the carpet like? And what was that dome all about?

They fretted, and they mused, and they were atwitter. What has our town done? They could see the exterior, and it was grand. Glassy, shiny, massive. And so the townsfolk — the government workers, the college students, the patrons of shops and cafes — pressed their faces to the glass to see inside, but all they could glimpse were workers and hard hats and wood and dust, and all they could do was leave their noseprints behind.

They saw gargantuan trucks bringing more and more to fill the building. They heard the incessant sounds of sawing and pounding, and spent years skirting construction zones as work on the palace continued. But they wanted to know; they had to know: What the heck was it like inside this palace of glass?



# This and that

## Forget all of the other stuff . . . can someone get a glass of wine in this place?

By Kate O'Neill

Overture Hall may have perfect acoustics, a colossal pipe organ and carefully crafted sight-lines, but a theater can never be truly grand without an entrance to match.

The Overture Hall lobby, equally impressive in scale and scope, also must carry the facility from see-and-be-seen opening nights to free family events on weekday mornings — and that's just opening week. When you check out the new space, here's what to expect

while you mingle.

Red wine will not be served because, if spilled, it would stain the light-colored carpet and the Turkish travertine stone floor.

The decision was likely prompted more by the color scheme inside Overture Center for the Arts than a fear of clumsy Madisonians. While red wine is served at Carnegie Hall and Lincoln Center in New York, and at the Civic Opera Building in Chicago, for example, each reported dark red shades of carpet,



Lights in the mirror, shining fixtures, lots of elbow room: Welcome to rest rooms, Overture style.

Photos by John Maniaci

marble floors, or a combination of the two.

Rosé wine, however, is allowed at Overture Center, and white zinfandel will be served. The White Horse Inn, the official caterer of the Overture Center, will fill the void with an expanded white wine list of chardonnay, pinot grigio and sauvignon blanc.

No Wisconsin bar would be complete without beer, and with that in mind, White Horse is auditioning kegged beer from local breweries. Because of concern that glassware might accidentally be dropped between floors, bottled beer will not be served at the five built-in bars. White Horse plans to dispense drinks other than wine in sturdy plastic cups.

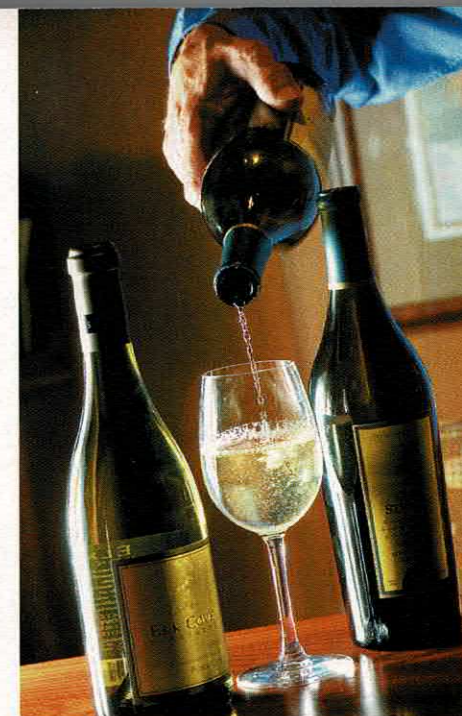
Drinks from the five built-in bars (two on the first and second floors, and one on the third) will cost from \$2.25 for sparkling water and soft drinks to \$6.25 for a cordial. Cocktails, mixed drinks,

beer and wine run about \$4 to \$6. You could also decide to use the drinking fountain; Overture Center has 24.

Unlike its predecessor, the Madison Civic Center, the Overture Center will serve drinks after performances to encourage patrons to stick around. Seating may be set up in the ample lobby space, and the after-show soiree might include coffee and dessert. The White Horse plans to vary dessert items depending on the situation, and may also sell snacks during the free family events.

After all this food and drink, you may need an area to freshen up. The Overture Center has 11 restrooms for each gender as well as seven family restrooms.

But regardless of your gender, rest assured that when you reach the bathroom, you'll have a good time; according to information on Overture's Web site, the restrooms on four levels serving the Overture Lobby "feature unique glass



Wine, anyone? White and rosé will be served at Overture Center for the Arts.

wall tiles and lighting over the mirrors intended to suggest a festive atmosphere." ■

On the following two pages: John Maniaci's photo shows the grandness of Overture Hall.

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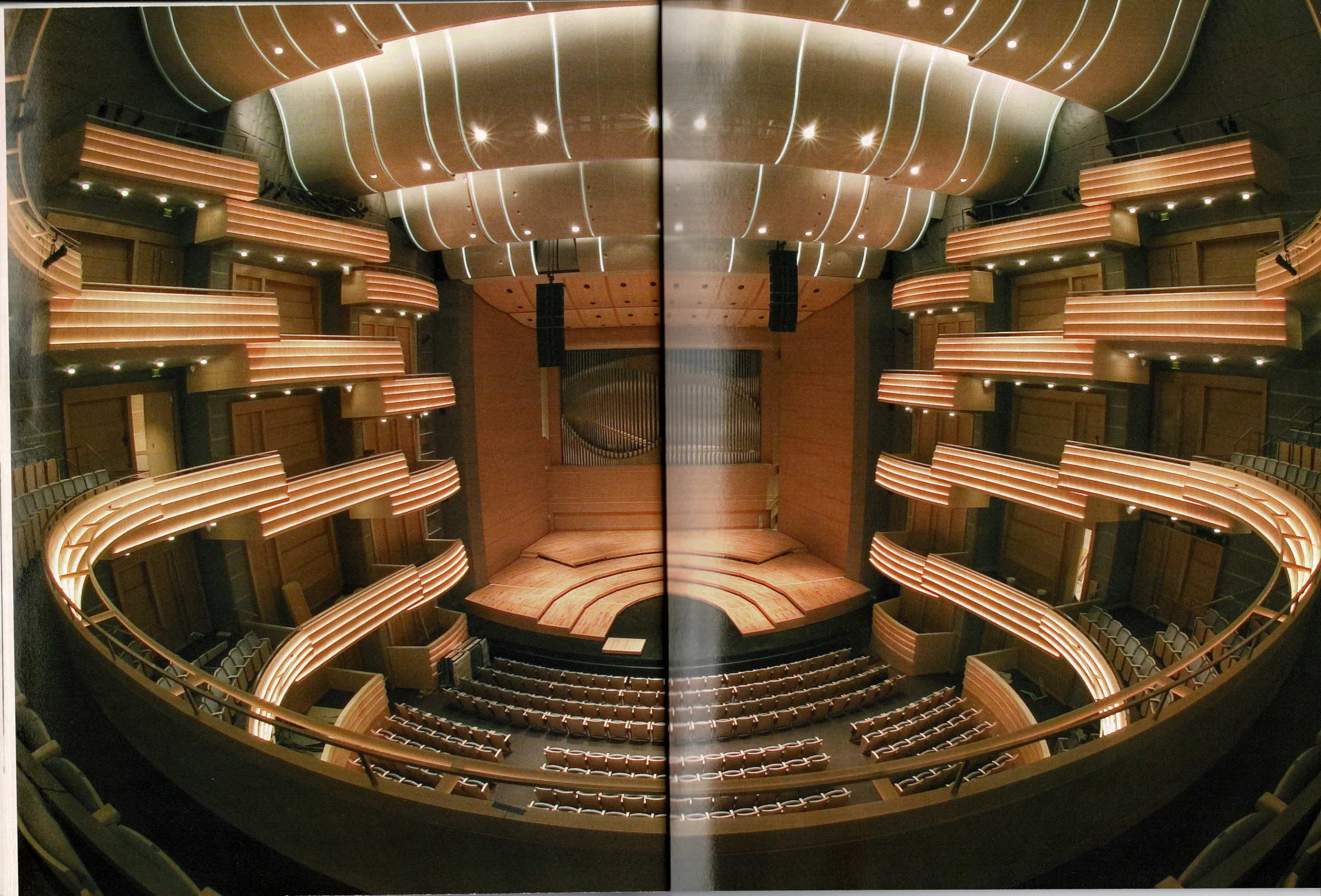
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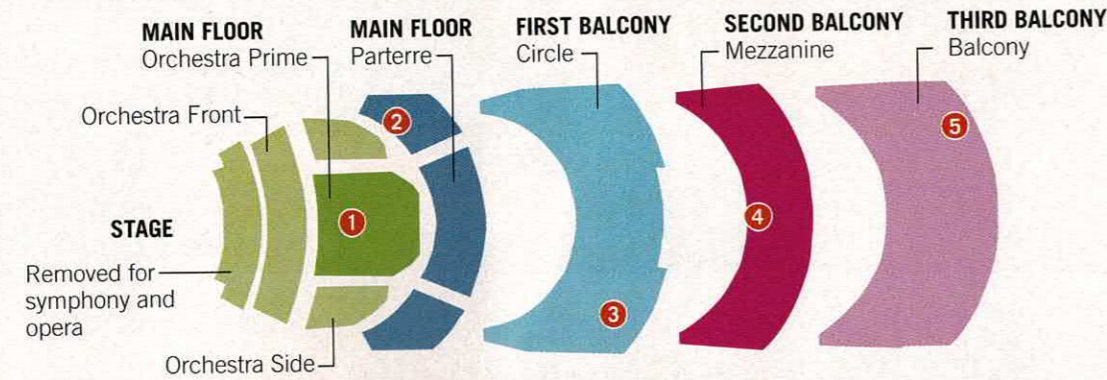
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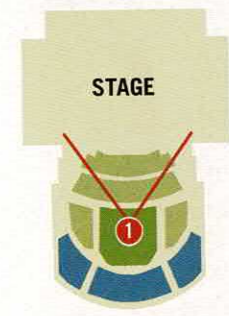
# FINDING A SEAT IN OVERTURE HALL

Not a bad seat in the house? Here's a look at the views from various locations in Overture Hall.



## MAIN FLOOR

**Orchestra Prime**  
Row H, Center



## MAIN FLOOR

**Parterre**  
Row B, Side

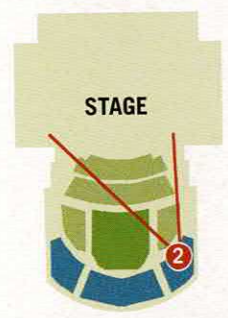


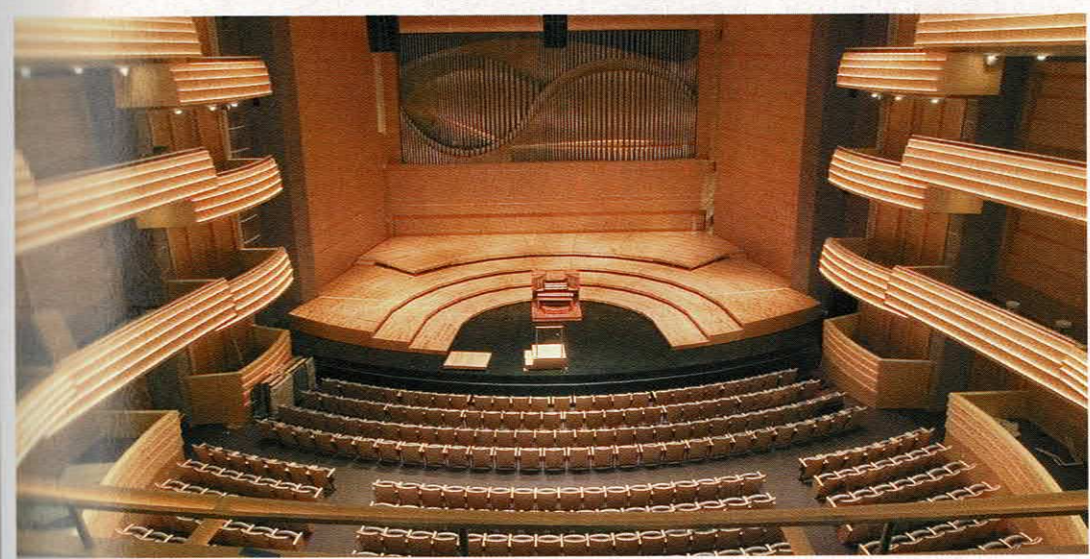
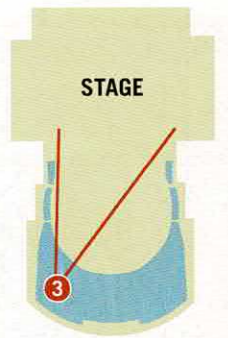
Illustration by Laura Sparks  
Photos by John Maniaci

| sight lines |



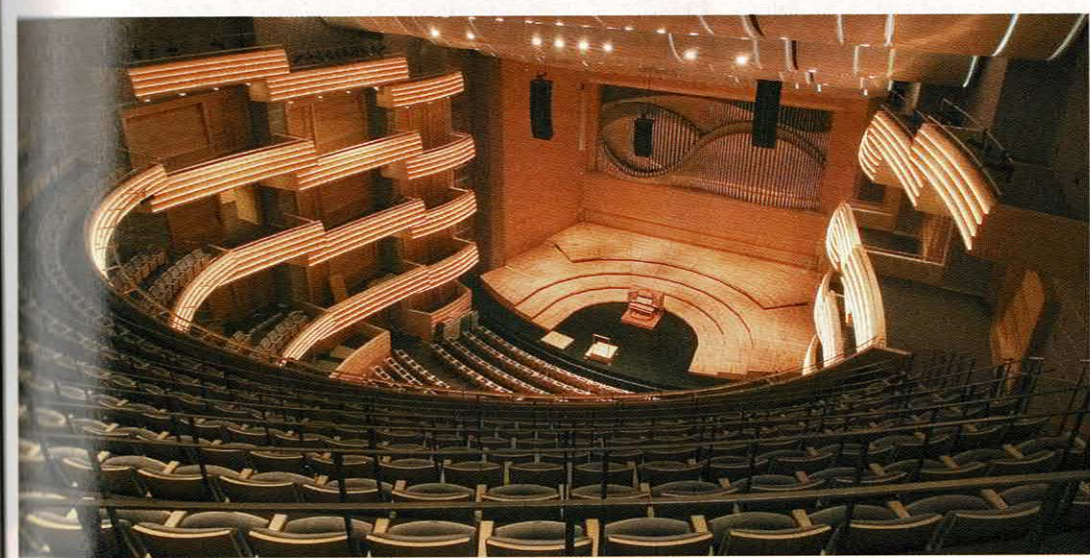
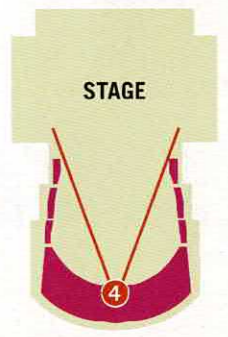
## FIRST BALCONY

**Circle**  
Row D, Side



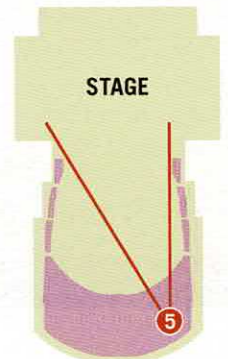
## SECOND BALCONY

**Mezzanine**  
Row A, Center



## THIRD BALCONY

**Balcony**  
Row J, Side





**Below:** The Madison Symphony organ, a custom-designed, 30-ton instrument, forms a dramatic backdrop to Overture Hall. The gleaming, wave-shaped facade will be concealed behind a special enclosure when not in use. Here, Markus Linden of the German company Orgelbau Klais, which designed and built the instrument, mans the organ console. **Facing page:** Andreas Stoffel, the lead organ builder for Orgelbau Klais, holds one of the smaller — though not the smallest — of the 4,040 pipes that make up the organ.



# RIDING THE WAVES

Organ's intricate, powerful roots run deep

It started as a sapling.

Or rather, many saplings, in a forest somewhere, never dreaming that one day they would make beautiful music for a city thousands of miles away.

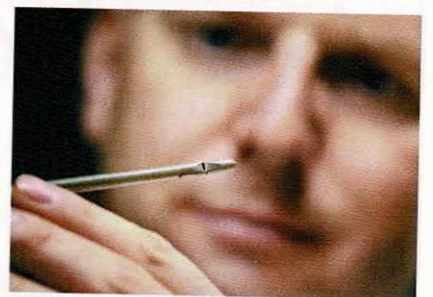
The roots of this instrument stretch back through four generations of a German family by the name of Klais, whose members have been building musical instruments since 1882.

From molten metal and aged wood, it emerged as a creature of air and sound, fashioned in the shape of a wave.

Behold the Madison Symphony organ, also known as the largest movable object in any theater in the world. It won't be visible at every show in Overture Hall, but when its 4,040 pipes are pumping, the mighty organ will make its presence felt, sending reverberations all the way to the rafters.

Although it is a permanent fixture in Overture Hall, the organ actually belongs to the Madison Symphony Orchestra (MSO), which secured \$2.95 million in private gifts — including \$1.1 million from the Pleasant T. Rowland Foundation — to commission and maintain the instrument. Custom-designed by the German company of Orgelbau Klais, the organ was three years in the making.

It arrived in Madison last March, the pieces having been shipped across the Atlantic by boat in 40-foot wooden crates and then delivered to Overture Hall in five semitrailer loads. Installation of the 30-ton

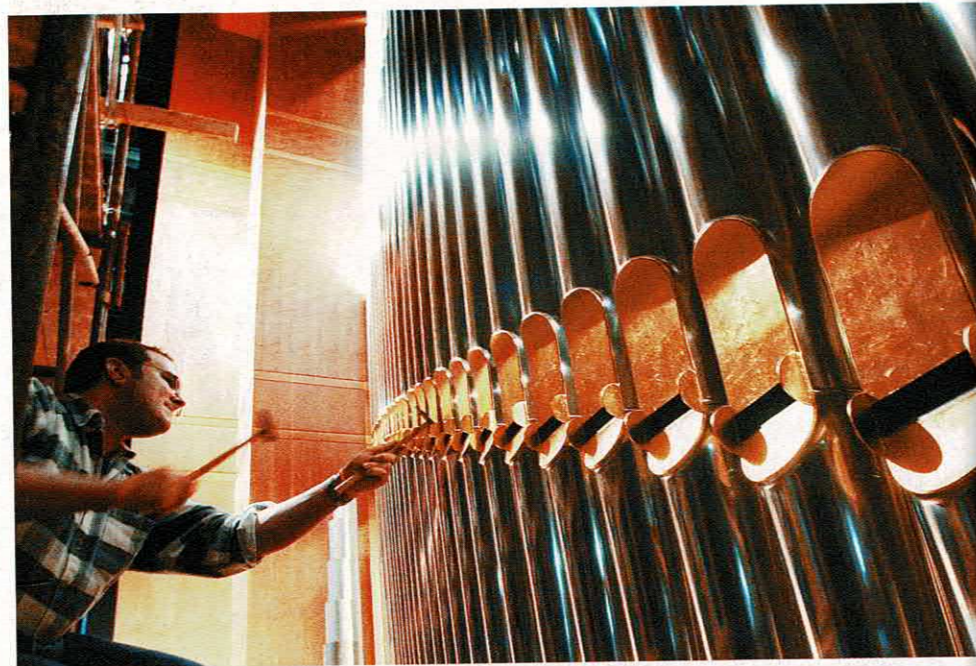


By Amanda Henry  
Photos by Craig Schreiner

instrument, whose pipes range from the size of a kazoo to the length of a volleyball court, took weeks. Experts from Orgelbau Klais spent the summer months voicing and tuning the completed organ, which, like a fine wine, required some time to "settle" in its new environment.

The inclusion of a pipe organ in Overture Hall affected more than timing. Because Overture Hall is a multi-purpose facility, as opposed to a dedicated concert hall, the organ was built within a movable enclosure that rolls forward and back on 16 giant steel wheels. The 120-ton recessed chamber that will house the organ when not in use subtly altered the exterior of the building on the Henry Street side.

Inside, the organ was integrated into both the acoustics and the aesthetics of Overture Hall. The MSO and Orgelbau Klais worked closely with



Organ "voicer" or tuner Markus Linden uses a hammer to tap the mouth of a pipe. He works with precision to less than a millimeter to give proper "speech" to each of the 4,040 pipes. The pipes are made of tin and lead, but their mouths are covered with gold leaf.

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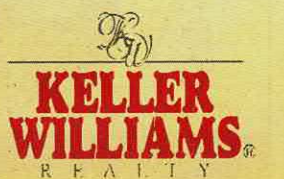
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Markus Linden, left, and Dominik Haubrichs, a fellow voicer with Orgelbau Klais, work on tuning the organ near the end of the installation process, which took more than a month to complete.

Overture acousticians Kirkegaard and Associates and architects Cesar Pelli & Associates, the latter designing the sinuous wave form of the organ's gleaming facade. According to Kirkegaard, the mere presence of the organ will have a positive effect on the hall's acoustics — not to mention swelling the MSO's repertoire by some 300 organ-centric pieces.

But the organ is more than just a nice set of pipes and an engineering marvel. The presence of such an instrument raises the profile of Overture Hall, putting it on par with some of the country's great performance spaces, and ahead of others — the Madison Symphony organ is larger than its counterparts in Milwaukee and Chicago, for example.

In addition to bragging rights, the organ brings something more ephemeral to Overture. At the heart of this grand hall made of concrete and steel, there is now something that moves and breathes — and makes music. ■

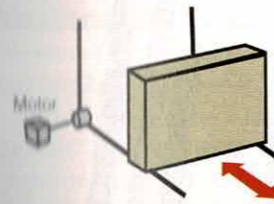
# HOW THE ORGAN WORKS

This is no phantom, although it does have the ability to disappear. You just won't see it all the time because of an innovative design that enables the instrument to slide back into a protective chamber behind the stage when not in use. Read on to unravel this and other mysteries of the massive musical instrument.

## THE SETUP

### MOVING ON TRACKS

The organ is able to roll on a pair of railroad-like tracks to the forefront, or be tucked away when not needed.

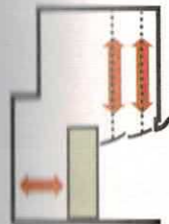


Top view



The sides of the organ fold in for storage.

Side view



Reflective ceiling panels raise and lower as needed.



When everything is in place, the organ fits seamlessly into the theater, enhancing the overall acoustics of the hall.

F.M. Ossandina ASA

## THE SOUND

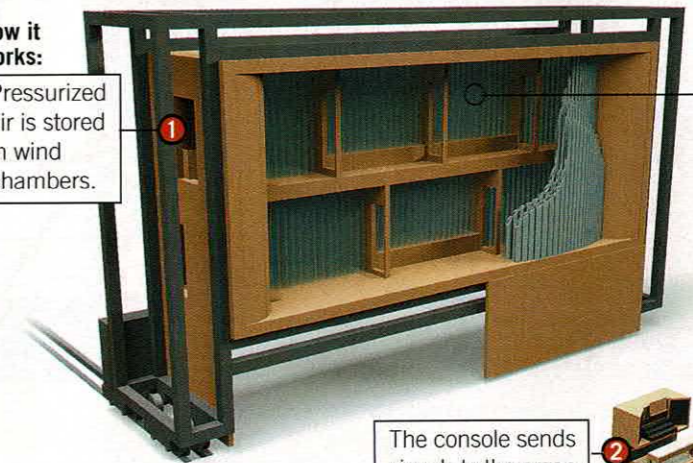
The 30-ton concert organ, commissioned and owned by the Madison Symphony Orchestra, is a permanent fixture in Overture Hall. An instrument of that size doesn't just make music — it will make the very air rumble.

Behind its wave-like facade, the look of which was designed by Cesar Pelli & Associates in concert with the German organ-building company Orgelbau Klais, the organ is made up of 4,040 pipes. Together with its mobile steel enclosure, it weighs about 150 tons.

The organ is made up of seven chambers, each filled with a unique grouping of pipes designed to produce specific types of sounds.

### How it works:

Pressurized air is stored in wind chambers.



The console sends signals to the organ wind chambers via an electric cable.



The organ console has three keyboards and a pedal board, as well as stop-knobs which control the selection of sounds.

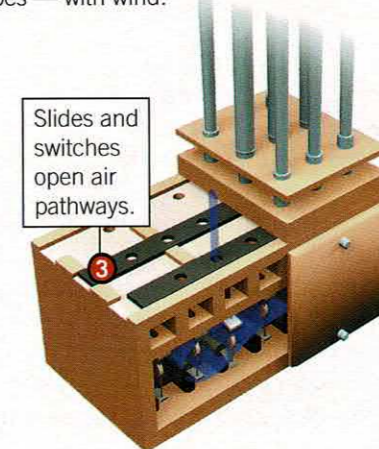


## THE WIND CHAMBERS

Below the pipes are chambers that supply the 63 stops — or groups of pipes — with wind.

A series of slides and electro-magnetic switches control the flow of air into the individual pipes.

Slides and switches open air pathways.



## THE PIPES

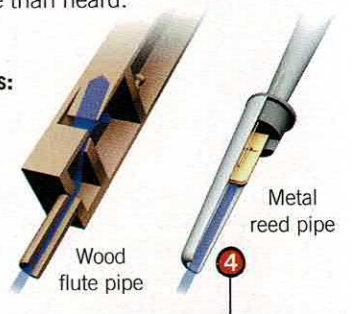
Each pipe has its own distinct sound and can be played individually or in groups. The largest pipe is 32 feet long and creates a sound that is felt more than heard.

**Types of metal pipes:**  
(3,779 total)

- Reed
- Flute
- String
- Diapason

**Types of wood pipes:**  
(261 total)

- Reed
- Flute



Wind flowing through the pipes creates specific sounds.

Illustration by Jason Klein

We're



stage

The opening of Overture is upon us. We congratulate the many people who gave their energy to make this new world-class performing arts facility a reality and salute the resident visual and performing arts groups that will power this new era for the arts in our community.

Alliant Energy is proud to be a sponsor of Overture's Grand Opening Festival. We hope you'll make plans for your family to experience Madison's fabulous new arts facility and some spectacular entertainment. Supporting culture and the arts in our communities... it's just one more way we're on for you.



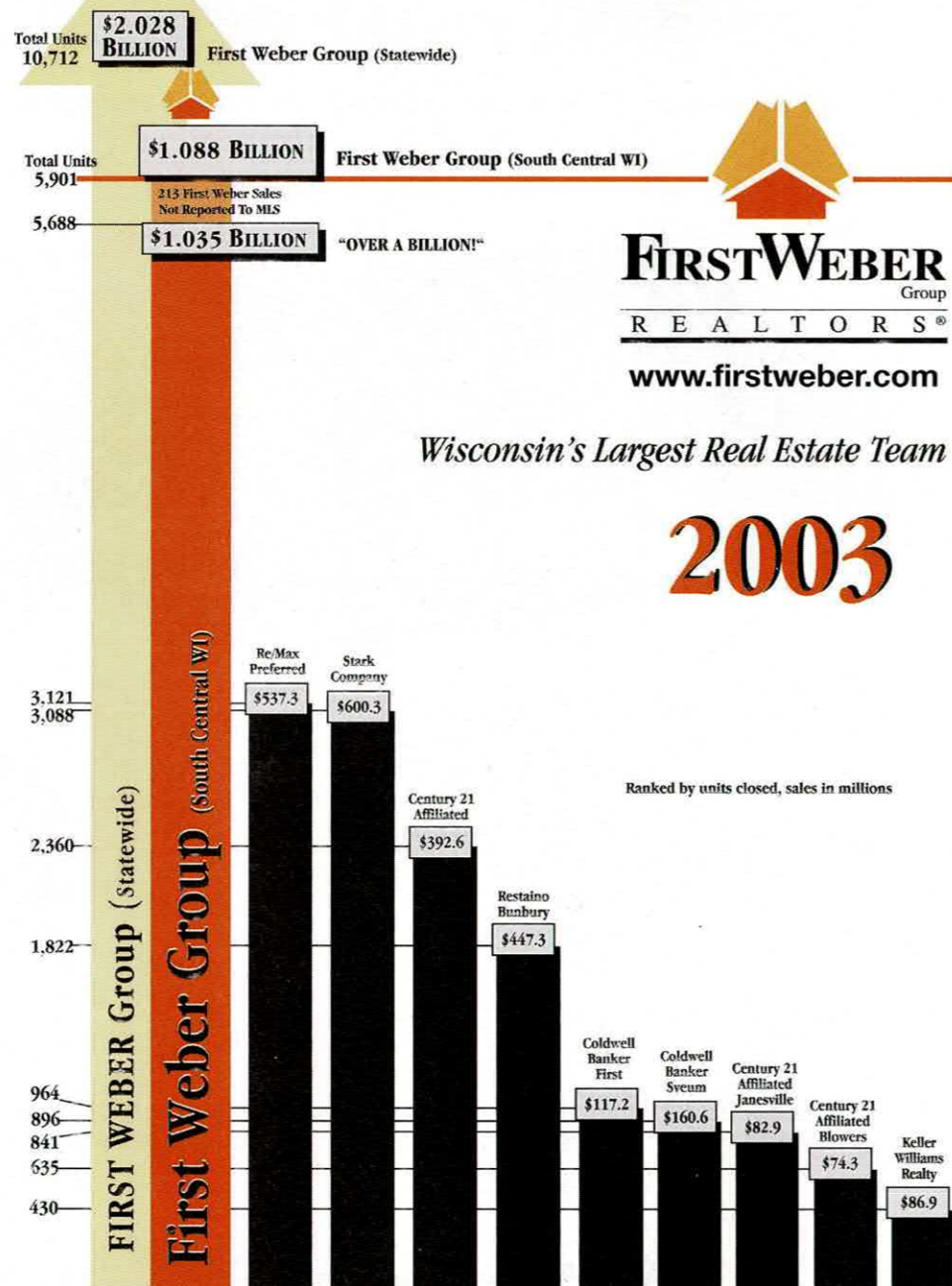
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| inside view |

**Interior  
design**

Seeing the interior of the Overture Center for the Arts is one thing. Believing it is quite another. So we asked our photographers to make the rounds through Overture Center and shoot what they saw. Hallways, lobbies, halls, fixtures, stairwells, theaters, seats ... you name it. On the following pages, we present some of Overture's most spectacular sights, as seen through the eyes of some of our best artists.

Joseph W. Jackson III



Joseph W. Jackson III

**Left:** Detail of two types of metals on the handrails in the Overture Hall Lobby. **Above:** A view of the Overture Hall Lobby shows the high ceilings and glass that are evident in any view of the Overture Center for the Arts.



State Journal archives

Nancy Thurow, artistic director emeritus.

# CTM Madison Family Theatre

**Directed by:** Nancy Thurow, artistic director emeritus, and Colin Douglas, acting artistic director.

**Onstage:** Shows are cast through open auditions. Past performers have been as young as 7 or as old as "60 something," and casts usually include many UW-Madison drama students.

**Home stage:** CTM spends this season in Overture's Promenade Hall and will move to the Capitol Theater upon its completion.

**Upcoming performances:** "Charlotte's Web" in October, "The Boxcar Children" in January, "Little Women: Meg, Jo, Beth, and Amy" in February, and "Loose Lips Sink Ships" in April and May. "A Christmas Carol," now in its 28th year, will be performed in December at the Union Theater.

**Meeting the fans:** Cast members appear in the lobby after each CTM performance.

**Training grounds:** CTM offers after-school, weekend and summer classes and has yet to turn down a scholarship applicant for any program.

**In the classroom:** A Black History Month play will tour area schools in February. Reduced-price tickets to educational matinees and study guide materials are also available for other productions.

**For opening week:** Look for CTM performers from 6:30 to 7:15 p.m. Sept. 24 in Overture Hall lobby.

**On the Web:** [www.madisonfamilytheatre.org](http://www.madisonfamilytheatre.org)



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# Opening ACTS

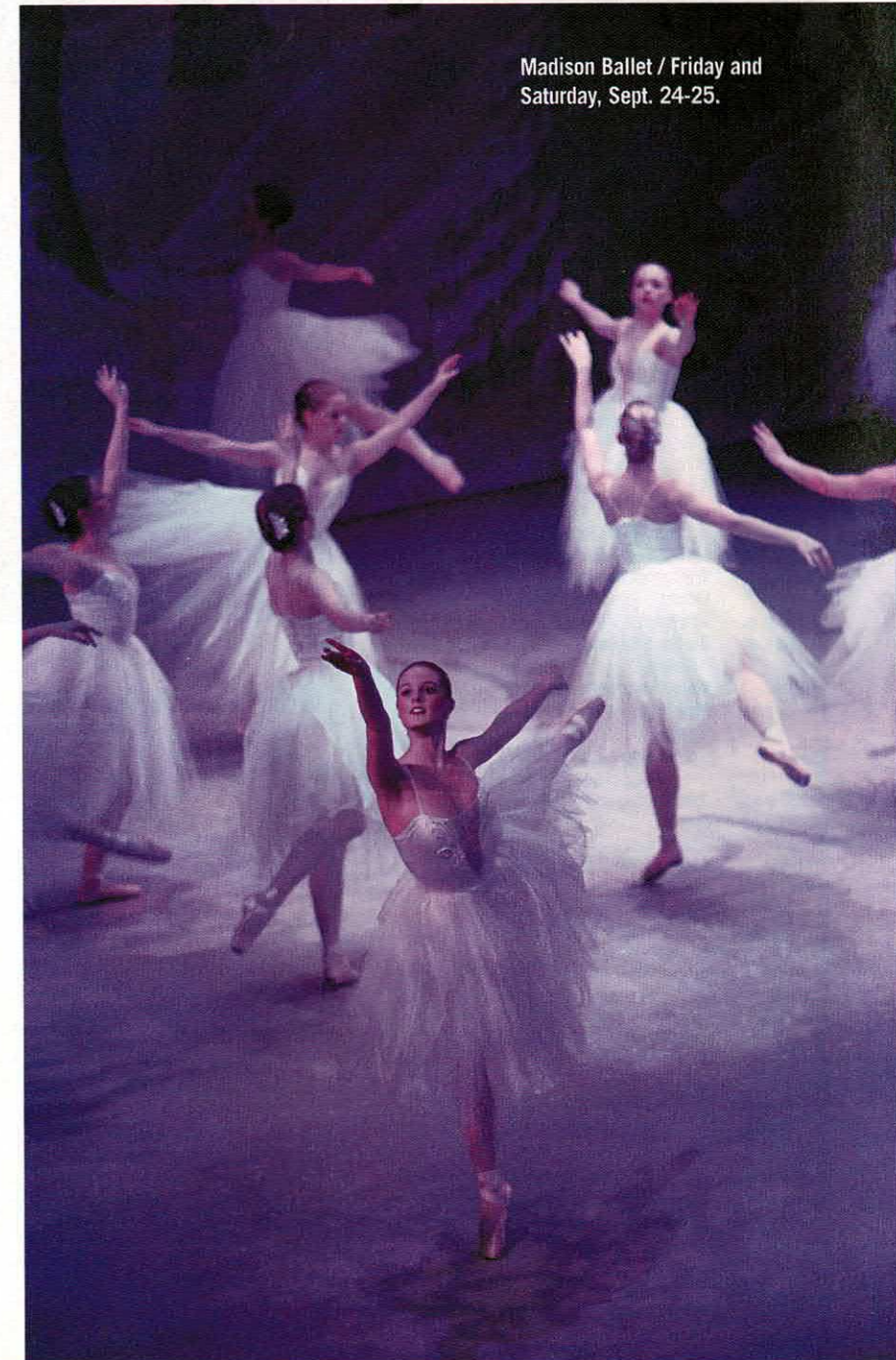
Nine days. More than 120 free performances. Overture opens its doors in impressive style.

It's a grand grand-opening celebration. Officials chose to highlight Dane County's diverse performers, and they accomplished that feat. From Sept. 18-26, Overture Center for the Arts' many performance spaces will feature hip-hop to origami, reggae to handbells.

Will you be Downtown during a weekday lunchtime? Check out one of the five acts set to perform at noon each day. At night, Overture Center maintains a dizzying pace.

Of course, Overture Hall opens with a flourish. The sold-out opening night show features, among others with Wisconsin ties, world-class ballet star Ethan Stiefel and Broadway performer Andre DeShields.

Some of the opening festival shows sold out quickly; for up-to-the-minute ticket information, visit [www.overturecenter.com](http://www.overturecenter.com), or call 608-255-4141.



Madison Ballet / Friday and Saturday, Sept. 24-25.

Steve Ash



Sarah B. Tewis

The University of Wisconsin Varsity Band / Sunday, Sept. 19