

# *Iolanthe*

## *or, The Peer and the Peri*

The Lord Chancellor ..... Scott Benson  
Lord Mountararat ..... Waldyn Benbenek  
Lord Tolloller ..... Eric Mellum  
Private Willis (*of the Grenadier Guards*) ..... Ryan Johnson  
Strephon (*an Arcadian Shepherd*) ..... Eric Sargent  
Phyllis (*an Arcadian Shepherdess*  
*and Ward in Chancery*) ..... Sarah Wind Richens  
Queen of the Fairies ..... Deborah Haas  
Iolanthe (*a Fairy, Strephon's Mother*) ..... Lara Trujillo  
Celia (*a Fairy*) ..... Mackenzie Leavenworth  
Leila (*a Fairy*) ..... Sarah Mehle  
Fleta (*a Fairy*) ..... Krin McMillen

### **Chorus of Peers:**

Joe Allen	Andrew (A.J.) Herman	Eric Pasternack
Tom Berg	Ryan Johnson	Dave Peichel
James Brooks	Jerry Kurek	Richard Rames
Clyde Gerber	Dean Laurance	Felix Aguilar Tomlinson
Alexander Gerchak	John Orbison	Seth Tychon
Stephen Hage		Jacob Wellington

### **Chorus of Fairies:**

Mary Mescher Benbenek	Shawn Holt	Nicole Riebe
Maggie Burr	Kaitlin Klemencic	Sarah Shervey
Maia Carnicom	Julia Knoll	Rhea Sullivan
Taylor Ann Grand	Maddy La Roche	Brooke Wahlstrom
Mary Gregory	Holly MacDonald	Holly Windle
	Anna Maher	



**Understudies:** Tom Berg (Lord Chancellor), Alexander Gerchak (Lord Mountararat), Felix Tomlinson (Lord Tolloller), John Orbison (Private Willis), Ryan Johnson (Strephon), Brooke Wahlstrom (Phyllis), Maggie Burr (Iolanthe), Sarah Shervey (Fairy Queen), Maia Carnicom (Celia, Leila, & Fleta)

**Act I:** An Arcadian Landscape (morning)  
**Act II:** Palace Yard, Westminster (evening)



~ **Turn off all cell phones & other electronic devices** ~  
~ *No eating or drinking is allowed in the theatre* ~  
~ *No smoking is permitted in the building* ~  
~ *The use of cameras is strictly forbidden* ~

## DIRECTOR'S NOTE

*Iolanthe* opened in London and New York on November 25, 1882, marking the first time any show had a simultaneous premier on two different continents—a feat that remains unique. It was the seventh collaboration of Gilbert and Sullivan and directly followed a string of three huge successes for the duo: *HMS Pinafore*, *Pirates of Penzance*, and *Patience*. London's Savoy Theatre was still relatively new and had just converted from gas lights to full electricity. *Iolanthe* was the first show to take full advantage of this new technology and the twinkling electric wands for the fairies were the talk of the town!

Sullivan did not write most of his overtures. He would usually turn this task over to a trusted associate, having them weave his melodies into a 4-5 minute introduction to the opera. *Iolanthe*'s gorgeous overture, however, is an anomaly and was written by the master himself. It stands as my favorite and surely one of the finest overtures of all their 14 collaborations.

I performed in the GSVLOC's 1992 production of *Iolanthe* as Lord Tolloller. It remains, to my mind, one of the most beautiful productions of the company. This was due in no small part to the director, Lesley Hendrickson, who was new in town at the time. There are several *homages* (“that word is French!”) to Lesley in this production. I owe her a debt of gratitude for graciously allowing me to dip into her immense well of creativity.

This is the first production I have directed for the GSVLOC that doesn't involve a “concept” (2007's *Mikado*) or a major rewrite (2014's *The Grand Duke*). We've moved the time frame up from the 1880s to the 1910s to take advantage of the more beautiful styles of the Edwardian era (*Downton Abbey*, anyone?), and we've modified a line here and there to clarify Gilbert's intent or to touch—ever so lightly—on something regionally specific or *au courant*. But I promise, we've been very careful to honor the spirit of the text and not stray too far.

This company is a unique institution in the Twin Cities that offers beautifully rendered annual productions of the great operettas of W.S. Gilbert & Sir Arthur Sullivan. We do this largely through volunteers—or quasi-volunteers (“a Latin word!”)—who love these shows and want to ensure that our region has access to the full repertoire of G&S classics. Your attendance today helps us fulfill our mission, and any contributions you can make will help to ensure that we will be able to do this well into the future. Please consider giving a gift to the company if you believe that ebullient, family-friendly productions (with full orchestra—so rare these days!) such as the one you're about to see should be a part of our community in the years to come. I hope you enjoy our production of *Iolanthe*!

— Joe Andrews

## SYNOPSIS

**Act I:** The fairy Iolanthe, after a 25-year exile for the crime of marrying a human, is pardoned by the Fairy Queen. Iolanthe's half-fairy son, Strephon, is in love with Phyllis, a ward of the Lord Chancellor—the mortal Iolanthe married, and who thinks she died childless. He forbids Strephon's marriage with Phyllis. When Iolanthe comforts her son, Phyllis (not knowing the fairy connection) spurns Strephon as unfaithful and offers herself to either of the two top-ranking lords, Lord Mountarat and Lord Tolloller. Strephon summons fairy assistance, and the Queen, indignant over the insult to Iolanthe and Strephon, makes him a member of Parliament and proceeds to dismantle the cherished privileges of rank in the House of Peers. (A dukedom will be obtained through “competitive examination!”) The peers resort to foreign phrases to hide their discomfiture, as the fairies mock them.

**Act II:** Fairy power has affected Parliament, but the peers themselves are affecting the fairies. The Fairy Queen, despite her own interest in a certain grenadier guard, chides her band for such weakness. The Lord Chancellor, after tossing and turning over the legal points of his awarding Phyllis to himself, is convinced by Mountarat and Tolloller to woo her after all. Iolanthe, unable to bear her son's unhappiness, arrives to plead his case. When her veiled allusions to the Lord Chancellor's love for his long-dead bride fail to sway him, she reveals herself as his wife. He is horrified that her disclosure now ensures her death. The Fairy Queen arrives to deal the death blow, but the Lord Chancellor uses his legal expertise to resolve the crisis and pave the way for the happy ending.

## PRODUCTION STAFF

Stage Director ..... Joe Andrews  
Music Director ..... Randal A. Buikema  
Assistant Music Director ..... Jean Orbison Van Heel  
Choreographer ..... Linda Talcott Lee  
Assistant Choreographers ..... Kaylin Johnson, Kaylee Fandree  
Stage Manager ..... Denise Brophy  
Set Designer & Scenic Painter ..... Larry Rostad  
Costume Designer ..... Barb Portinga  
Costume Design & Construction Assistant ..... Allyce Amidon  
Costume Construction ..... Jadie Krussow, Elle Zulauf (crowns), Uber Studios  
Lighting Designer ..... Jon Brophy  
Set Builders ..... Dean Laurance, Jack Kravik  
Assistant Stage Manager ..... Malka Key, Brianna Sullivan  
Follow-spot Operator ..... Jack Kravik  
Wardrobe Mistress ..... Jo Pasternack  
Set Construction ..... Andy Dizon, L. Peter Erickson  
Andy Kedl, Malka Key, Jack Kravik, Dean Laurance, Alan Nelson  
Steve Schellenberg, Jay Scoggins, Larry Rostad, and company members  
Props ..... Joe Andrews, Denise Brophy, Mary Gregory  
Stephen Hage, Shawn Holt, Malka Key  
Rehearsal Pianists ..... Jean Orbison Van Heel, Steven Norquist  
Madeline Giordana, Lawrence Henry  
Audio-Visual Engineer ..... Bob Johanneck  
Audio-Describer ..... Sharon Bigot  
Poster Design ..... Tom McGregor, Mary Olson  
Lobby Display & Photography ..... Stephen Hage  
House Manager ..... Trina Morrison  
Ticket Sales ..... Charlotte Morrison  
Ticket Helpers ..... Denise Brophy, Deb Haas, Fred Morrison, Trina Morrison  
Eric Pasternack, Richard Rames, Sarah Wind Richens, Holly Windle  
House Staff Recruitment ..... Shawn Holt

### The Board:

Producer ..... Stephen Hage  
Labour Pool Coordinator ..... Eric Pasternack  
Publicity ..... Alexander Gerchak, Waldyn Benbenek  
Treasurer ..... Malka Key  
Secretary ..... Shawn Holt  
Chorus Representatives ..... Mary Gregory, John Orbison  
Orchestra Representative ..... Barb Hovey

## ORCHESTRA

Conductor ..... Randal A. Buikema  
Orchestra Manager ..... Ann Marie McIntire  
Violin I ..... David Kozamchak (*Concertmaster*)  
Amy Atzel, Kate Kelly, Mary Hanson, Derick Rehurek  
Karen Kozak, Linda Reutz, Ezelda Yacoub Hasapopoulos, Kay Pickett  
Violin II ..... Theodora Wynoff, Karen Neinstadt, Beth Henningsen  
Lorine Menzhuber, Nancy Birth, Betsy Lofgren, Maya Gitch  
Viola ..... Ann Marie Bur, Aija Ronis  
Svetlana Davis, Teresa Mager, Laura Bidgood  
Cello ..... John Dunham, Amy Samelian, Karin Holmberg Kimble  
Katherine Canon, Jesse Berndt  
String Bass ..... Ann Marie McIntire, Benjamin Kitt, Doug Nelson  
Flute ..... Kristen Kinnear-Ohlmann, Anne Cheney  
Kathleen Spehar, Nancy Wucherpfennig, Joe Wypych  
Clarinet ..... Barb Hovey, Ken Gellerman, Brian Krysinski  
Oboe ..... Beth Moorhead, Steve Schellenberg, Donna Votino  
Bassoon ..... Steve Cronk, Elizabeth Brandt  
Horn ..... Jeffrey Ohlmann, Karen Holmes  
Michael Engh, Chris Hahn, Kara Bradshaw  
Trumpet ..... Betty MacKay, Andy Padula, Robert Zobal, Dave McGill  
Trombone ..... Greg Michnay, Scott Soltis, Timothy Jung, Sarah Cooke  
Percussion ..... John Litch, Charley Rich, Chelsey Shoup

## GLOSSARY (*in order of occurrence*)

**The Peer and the Peri** — a Peer is a high-ranking nobleman, and a Peri is a fairy  
**Arcadian Shepherd** — an idealized rustic, the standard hero of the 18th-century genre of pastoral, mythological drama  
**A Ward in Chancery** — a minor under the guardianship of the Courts of Chancery  
**to gambol upon gossamer** — to leap about playfully, to frolic  
**with fipple flute accompaniment** — small flute resembling the treble recorder  
**A servile usher then, wearing crumpled bands and rusty bombazine** — bands are wide collars and bombazine is a fabric; rusty indicates the garments are old  
**to sit upon a woolsack which is stuffed with such thorns...** — traditional seat of the Lord Chancellor in the House of Lords; an oversized hassock stuffed with wool  
**I'll stick to my sheep and my tabors** — pastoral drums  
**In lowly cot alone is virtue found** — cottage  
**Belgrave Square... Seven Dials** — a fashionable area and a slum, respectively  
**Though dating from the Flood, Blue blood!** — Blue blood means old aristocratic heritage; reportedly traceable here to the time of Noah's flood  
**never throw dust in a juryman's eyes** — same as pulling the wool over his eyes  
**When tempests wreck thy bark** — your ship, i.e. "when you are in trouble"  
**let us pipe our eye** — weep  
**Taradiddle, Tol-lol-lay** — Taradiddle is a fib, Tol-lol may mean languid or so-so (as in the name of the character Lord Tolloller), but may be just nonsense syllables here

**Foreign Phrases** — The Peers flaunt their linguistic learning in the following:  
**taking of his Dolce far Niente** — Italian for blissful dalliance, "sweet nothing"  
**as the ancient Romans said "festina lente"** — Latin for "hurry slowly"  
**Of a sudden, which is English for "Repente"** — from either Italian or Latin  
**will be carried, nobody at all contradicente** — Latin for "contradicting"  
**with base canaille** — as the Fairies note, "That word is French" for low rabble  
**a herd of vulgar plebs** — "a Latin word" for the common people  
**'Twould fill with joy... the Hoi Polloi** — "a Greek remark" meaning common folk

**Bearded by these puny mortals** — taunted, or defied (as in "beard the lion in his lair," which is quoted by the Lord Chancellor and the two senior Lords later)  
**a fairy, from Andersen's library** — refers to Hans Christian Andersen's fairy tales  
**When all night long a chap remains on sentry-go** — sentry duty  
**When in that House M.P.s divide** — Members of Parliament, voting by physically going to one side of the House or the other  
**Yet Britain won her proudest bays** — laurel wreaths, given to victorious heroes  
**Oh, foolish foy** — yet another word for fairy  
**Oh, amorous dove, type of Ovidius Naso** — the Fairy Queen is apostrophizing the dove as a symbol of love, as used by the Latin amatory poet, Ovid.

### Lord Chancellor's Nightmare Song:

**nothing 'twixt you and the ticking** — material covering a mattress or pillow  
**a large bathing machine** — wheeled changing-room used by modest beach-goers  
**the ship's now a four-wheeler** — a type of horse-drawn carriage  
**the black silk with gold clocks** — decorative stitching on socks  
**he's telling the tars all the particulars** — sailors  
**Apple puffs, and three-corners, and Banburys** — various pastries  
**shares... taken by Rothschild and Baring** — two major banking establishments

**Be your law the ancient saw** — old saying. This song, like "Things are seldom what they seem" in *H.M.S. Pinafore*, strings together many "old saws."

**not worth a maravedi** — a Spanish coin of very little value

**As an old Equity draughtsman** — a barrister who draws up complex legal documents

**two strings go to every bow... grief 'twill bring if you've two beaux to every string** — a pun on the phrase "to have two strings to your bow," meaning to be prepared for emergencies (when you resort to your *second string*), and the French word *beaux*, meaning boy-friends, whom one may have "on a string"

## CONTRIBUTORS

### Influential Fairies (\$250 and over)

Bruce Bruemmer ❖ Anne Cheney ❖ Stephen Hage & Lara Trujillo ❖ Holly MacDonald & John Orbison ❖ Thomson Reuters

### Peers of Highest Station (\$100 - \$249)

Tom & Arlene Alm ❖ Suzanne Ammerman ❖ Philip Asgian ❖ Mark Ellenberger and Janet Zander ❖ Wendy Evans ❖ General Mills Foundation ❖ Carol & Greg Gross ❖ Douglas O. Happe ❖ Jack & Grace Harkness ❖ in memory of Elaine Hazard & Dick Lueben ❖ Barb Hovey ❖ Marjorie and James Jacobsen ❖ Bill & Nancy Jones ❖ Michael Mack ❖ L. David Mech ❖ Riley Owens, Jr. ❖ Derrill M. Pankow ❖ Lowell and Finola Parsons ❖ Garry & Mary Ann Peterson ❖ Nancy & Bert Poritsky ❖ Charley Rich ❖ Paul & Patricia Sackett ❖ Heidi Schellhas ❖ The family of Steven and Mary Schier ❖ Michael Schoeberl ❖ Radonna & Jim Schwarz ❖ Jeff & Sally Shlosberg ❖ Doug Siems ❖ Glenn Skoy ❖ Richard Evan Stone ❖ Connie Waterous ❖ Robert Wilyat

### Shepherds and Shepherdesses (up to \$100)

Anonymous ❖ Valarie & Howard Anderson ❖ Richard Baldinelli ❖ George & Barbara Barany ❖ Benjamin & Aroti Bayman ❖ Phillip & Karen Bergem ❖ Maggie Berget ❖ Denise Beusen ❖ Alfred & Sharon Bigot ❖ Margaret Boehm ❖ B. Thomas Boese ❖ The Brody Family: S, E, T, & R ❖ Laurie Brooks ❖ David Brown ❖ Peter Bundy ❖ Richard Chelgren ❖ James P. Collins ❖ Jeanne Cornish ❖ Don Crannell ❖ Calvin Dahl ❖ Barbara De Cosse ❖ Deborah Rowe ❖ Ginger Dunivan ❖ Margaret Durham ❖ Connie Earl ❖ Ian Ellis ❖ Gary Engstrand and Kathy Jensen ❖ L. Peter Erickson ❖ Gretchen Fogo ❖ Diane Dinndorf Friebe ❖ Gayle Gaskill ❖ Vance Gerchak ❖ Robert H. Golder ❖ John Grossman ❖ Eleanor Haase ❖ Marianne Hageman & Michael Dorn ❖ Anthony Green ❖ Vicky Hagens ❖ Linda Dexter Hancher ❖ Kristy Conrad Harms ❖ Elizabeth Hawn ❖ Bruce & Carol Hedblom ❖ Ruth Hiland ❖ Richard Horton & Victoria Houseman ❖ Katherine Howard ❖ Mary Ann Huelster ❖ Diedre Jones ❖ Doug and Mary Jones ❖ Susan Kamper ❖ Marita Karlisch ❖ Kenneth Kauffman ❖ Eleanor Kendall ❖ Steven & Mary Kennedy ❖ Mark Koch ❖ Jake Koller ❖ Annamarie Langlie ❖ Charles Lannin ❖ Ralph & Judith Larson ❖ Rhett & Jodi Lavin-Tompkins ❖ Mary Leahy ❖ Philip Ledermann ❖ Sally Lehmann ❖ Jack & Rachel Levitt ❖ Ann Linde ❖ Sanford Lipsky ❖ Roderick & Joanne MacDonald ❖ Ron MacKenzie ❖ Chris Martin ❖ Mary McIntyre ❖ Jan McLandsborough ❖ Victoria Morse ❖ Colleen Netzell ❖ Daniel P. O'Neill ❖ Jacob Paro ❖ Pat Pennington ❖ Polly Jo Peterson ❖ Jean Ratchye ❖ Molly Redmond ❖ Joe Rine ❖ Jack Ross ❖ Leona Ross ❖ David & Mary Ruch ❖ Martin & Sylvia Sabo ❖ Shirley Sailors ❖ Mary & David Sandberg ❖ Elaine Savick ❖ Carol Schwerdfeger ❖ Morris & Judith Sherman ❖ Lawrence Smith

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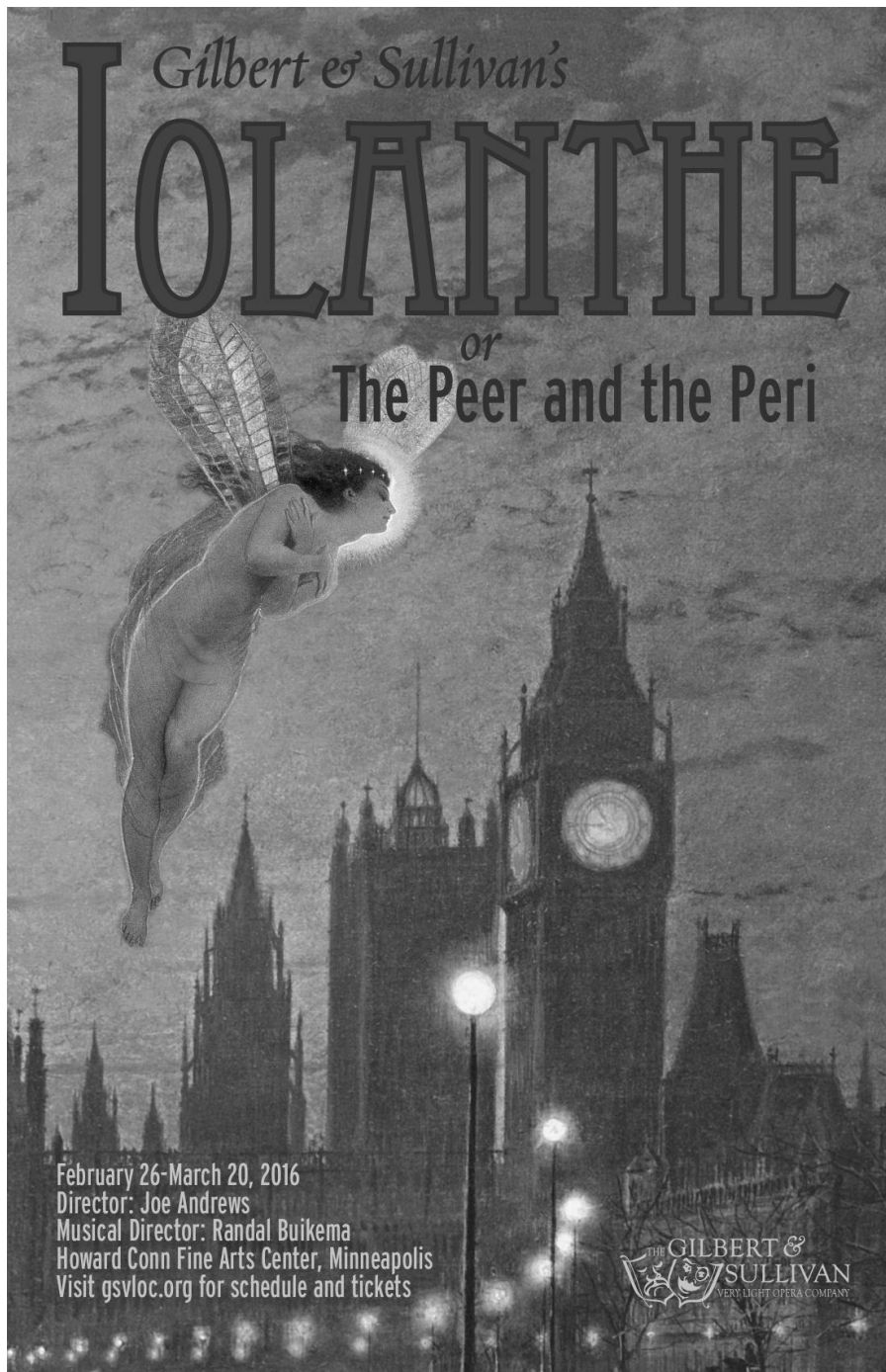
Since its founding in 1979 by Dick Fishel and Jim Hart, the company has produced all the Gilbert and Sullivan shows: *Trial By Jury* (1979), *Patience* (1980), *Iolanthe* (1981), *Princess Ida* (1982), *Ruddigore* (1983), *The Gondoliers* (1984), *The Mikado* (Spring 1985), *The Sorcerer* (Fall 1985), *The Pirates of Penzance* (1986), *The Yeomen of the Guard* (1987), *Utopia, Ltd.* (1988), *H.M.S. Pinafore* (1989), *Patience* (1990), *The Grand Duke* (1991), *Iolanthe* (1992), *Princess Ida* (1993), *The Gondoliers* (1994), *Ruddigore* (1995), *The Mikado* (Spring 1996), *The Zoo and Trial By Jury* (Fall 1996), *The Sorcerer* (1997), *The Pirates of Penzance* (1998), *The Yeomen of the Guard* (1999), *Offenbach's Orpheus in the Underworld* (2000), *H.M.S. Pinafore* (2001), *Patience* (2002), *The Grand Duke* (2003), *Iolanthe* (2004), *The Gondoliers* (2005), *Princess Ida* (2006), *The Mikado* (2007), *Utopia, Limited* (2008), *Ruddigore* (2009), *The Sorcerer* (2010), *The Pirates of Penzance* (2011), *Patience* (2012), *The Yeomen of the Guard* (2013), *The Grand Duke* (2014), *H.M.S. Pinafore* (Spring, 2015), and *Trial By Jury* (Summer, 2015)

In the Spring of 2017, we will present *The Gondoliers*

We are performing *The Mikado* in Summer 2016 at the Lake Harriet Bandshell, on July 9 at 7:30 pm and July 10 at 5:30 pm



*Presents*



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Musical Director: Randal Buikema  
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