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

Chorus of Fairies:

Mary Mescher Benbenek Mary Mescher Benbenek Mary Mescher Benbenek Mary Mescher Benbenek
Maggie Burr Maggie Burr Maggie Burr Maggie Burr
Maia Carnicom Maia Carnicom Maia Carnicom Maia Carnicom
Mary Gregory Mary Gregory Mary Gregory Mary Gregory
Shawn Holt Shawn Holt Shawn Holt Shawn Holt
Kaitlin Klemencic Kaitlin Klemencic Kaitlin Klemencic Kaitlin Klemencic
Julia Knoll Julia Knoll Julia Knoll Julia Knoll
Maddy La Roche Maddy La Roche Maddy La Roche Maddy La Roche
Holly MacDonald Holly MacDonald Holly MacDonald Holly MacDonald
Nicole Riebe Nicole Riebe Nicole Riebe Nicole Riebe
Sarah Shervey Sarah Shervey Sarah Shervey Sarah Shervey
Rhea Sullivan Rhea Sullivan Rhea Sullivan Rhea Sullivan
Brooke Wahlstrom Brooke Wahlstrom Brooke Wahlstrom Brooke Wahlstrom
Holly Windle Holly Windle Holly Windle Holly Windle
Anna Maher Anna Maher Anna Maher 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 Mountararat 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 Mountararat 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
Props ................................................................. Joe Andrews, Denise Brophy, Mary Gregory
Rehearsal Pianists ....................................................... Stephen Hage, Shawn Holt, Malka Key
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 Bенbenек
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 Menzuber, Nancy Birth, Betsy Loфgren, 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
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 wreak 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 fay — 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)


Shepherds and Shepherdesses (up to $100)


Acknowledgements

Lake Harriet United Methodist Church, Plymouth Congregational Church, St. Christopher’s Episcopal Church, Guthrie Theater (Audio Describing Equipment), Dick Sorensen (wing wire), Savvi Formal Wear (men’s wear), Patti Blakely of Thomson Reuters (political signs), Dave Grupa Portraits (company photo), and our fair band of ushers, ticket sellers, and concessionaires.


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

Gilbert & Sullivan's
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February 26 – March 20, 2016
Howard Conn Fine Arts Center
1900 Nicollet Avenue South
Minneapolis

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Musical Director: Randel Buikema
Howard Conn Fine Arts Center, Minneapolis
Visit gsvloc.org for schedule and tickets

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