

Iolanthe

or

The Peer and the Peri

The Cast

The Lord Chancellor	Robert Sherrane
Lord Mountarat	Waldyn Benbenek
Lord Tolloller	Joe Andrews
Private Willis, <i>of the Grenadier Guards</i>	Scott Benson
Strephon, <i>an Arcadian Shepherd</i>	John D. Giedlinski
Queen of the Fairies	Lisa T. Drew
Iolanthe, <i>a Fairy, Strephon's Mother</i>	Nancy McMurrin
Celia	Laurie Dehmlow
Leila	Anne Nonnemacher
Fleta	Holly Windle
Phyllis, <i>Arcadian Shepherdess, a Ward in Chancery</i>	Julie Ann Greif

Chorus of Fairies:

Mary Mescher Benbenek	Mary Gregory	Cyndi Nelson
Stephanie Brody	Kathy Hering	Sue Ann Rawlins
Diane Dinndorf Friebe	Holly MacDonald	Margaret Sullivan
Susan Graves	Charlotte Morrison	Rhea Sullivan

Chorus of Dukes, Marquises, Earls, Viscounts, and Barons:

Bob Alden	Roger Evans	Dean Laurance
Tom Barth	Andy Forgacs	Warren Loud
Scott Benson	Stephen Hage	Richard Rames
Ernest Brody	Rus Kierig	Stephen B. Sullivan
Peter Erickson	Michael J. Kraklio	

Understudies: Tom Barth, Scott Benson, Susan Graves, Mary Gregory, Kathy Hering, Michael J. Kraklio, Sue Ann Rawlins, Rhea Sullivan, Holly Windle, Michael Ziegahn

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Act I: An Arcadian Landscape  
 Act II: Palace Yard, Westminster, moonlight  
 Date, between 1700 and 1882

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There will be one fifteen-minute intermission.
 No eating or drinking is allowed in the theatre.
 No smoking is permitted in the building.
 The use of flash cameras is strictly forbidden.

DIRECTOR'S NOTE

Iolanthe is not one of the best known of the Savoy operas, but is generally acknowledged as the favorite of Gilbert & Sullivan aficionados, and rightly so. It boasts one of Sullivan's most lushly tuneful scores, a compelling plot, delightful characters, and spot-on pacing that makes it a director's joy. Chorus singers give an especially strong vote to *Iolanthe* in gratitude for rewarding roles as the fairies and peers, who serve as protagonists in their own right.

Iolanthe is a particularly rich example of Gilbert's famed "topsy-turvydom" of misalliances and contradictions. Fairies trip the halls of Westminster while Peers in full regalia hike the countryside. Titled lords vie to marry a shepherdess while the Fairy Queen swoons for a grenadier guard. As legislators, the peers are proud to do "nothing in particular" (and do it very well!), while the "dainty little fairies" are keen for Parliamentary reform. Strephon, "a fairy to the waist, but whose legs are mortal," is a mass of political and amatory complications. The Lord Chancellor may "embody the law" but admits his susceptibility to "pretty young wards in Chancery" and later reveals an even more deeply romantic side. Passions are quickly ignited, but can be just as quickly diverted. Lovers thwarted are reunited, and seemingly irreconcilable differences vanish with a pencil stroke — and, of course, a wave of the Fairy Queen's magic wand.

— Lesley Hendrickson

SYNOPSIS

Twenty-five years ago, the fairy *Iolanthe* was exiled by the Fairy Queen for the crime of marrying a human. She was spared the requisite death sentence on the condition that she leave her husband and never communicate with him again. The band of fairies misses her and so, in fact, does the Fairy Queen, who decides to pardon her. *Iolanthe* introduces her half-fairy son, Strephon, who plans to wed Phyllis, a minor under the guardianship of the Lord Chancellor. Unfortunately, the entire of House of Lords (also called the House of Peers) is courting Phyllis and the Lord Chancellor has his eye on her as well. The Lord Chancellor, not knowing that Strephon is the son of his (he thinks) long-dead wife, forbids his marriage to Phyllis. When Strephon, crushed by this refusal, is being comforted by his mother, Phyllis misconstrues their affection and spurns him. (She is ignorant of his unusual family connections.) Phyllis then offers herself to either of the two top-ranking lords, Lord Mountararat and Lord Tolloller, who cannot decide which one is to have her. Strephon, meanwhile, summons fairy assistance. The Queen, indignant over the insult to *Iolanthe* and Strephon, makes Strephon a member of Parliament and proceeds to dismantle the House of Peers' cherished privileges of rank. (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 begins with more mocking on the part of the fairies, but clearly they are becoming interested in these haughty humans. The Fairy Queen, despite her own interest in the grenadier guard on duty, chides them for such weakness. Meanwhile, Lord Mountararat and Lord Tolloller have an ultimately touching confrontation about the disposition of Phyllis. The Lord Chancellor, who has been tossing and turning over the legal points of his awarding Phyllis to himself, is reassured by Mountararat and Tolloller. *Iolanthe*, unable to bear her son's unhappiness, arrives to plead his case. Despite her veiled allusions to the Lord Chancellor's love for his long-dead bride, she is unable to convince him to let Strephon and Phyllis marry. Desperate, she reveals herself as his wife. He is stunned by her revelation and horrified that her disclosure now ensures her death. When the Fairy Queen arrives to deal the death blow, the Lord Chancellor uses his legal expertise to resolve the crisis and pave the way for the "uplifting" happy ending.

PRODUCTION STAFF

Stage Director	Lesley Hendrickson
Music Director	Carolyn Davies
Artistic Director	Wendy Evans
Costume Designer	Chris Cook Johnson
Set and Lighting Designer	Michael Hoover
Assistant Music Director	Kyle Nelson
Rehearsal Pianists	Kris Henderson, Kyle Nelson, Steven Norquist
Stage Manager	Peggie Kennedy
Lead Scenic Artist	Carol Collins
Lighting Technicians	Floyd Swanson, Bob Hunter, Bob Johanneck
Follow-spot Operators	Chris Rusin, Janna Kysilko, Ted Morrison
Properties Manager	Cindy Edmon
Hand Prop Construction	Holly Windle, Dean Laurance
Crown Makers	Joe Andrews, Amy Bevilacqua, Sandra Burch, Jenny Gordhammer, Lora Gordhammer, Garin Ipsen, Michelle Jones, Sheila Kim
Set Construction Coordinators	Andy Forgacs, Dean Laurance
Set Construction and Painting ..	Amy Bevilacqua, Julie Delton, Lonny Flemmer, Anne Forgacs, Robert Hunter, Dick Thomas Floyd Swanson, Susan Vogel, and cast members
Costume Construction	Chris Cook Johnson, Bonnie Lamb, Holly MacDonald
Bodice Construction / Lead Sewer	Anne Forgacs
Sewers	Marlene Doll, Kathryn Florhaug, Theresa Happ, Dorothy Kuether, Jane Laurance, Carol Montonye, June Roloff, Barbara Webber and cast members
Costume Rental / Alterations	Bonnie Lamb
Wardrobe Mistress	Holly MacDonald
Poster Design	Garin Ipsen
Typesetting	Tess Kolney
Lobby Display	Ernest Brody, Roger Evans, Stephen Hage
Photography	Roger Evans, Stephen Hage
House Manager	Mary Kuehborn
House Staff Recruitment	Rhea Sullivan
Ticket Sales	Katie Lowry
Producer	Waldyn Benbenek
Chairman of the Board	Stephen Hage
Volunteer Coordinator	Andy Forgacs
Publicity	Joe Andrews
Treasurer	Richard Rames
Secretary	Mary Mescher Benbenek
Chorus Representatives	Stephanie Brody, Dean Laurance

ORCHESTRA

Violin	Linda Werner (Concertmaster) Stephen Helms-Tillery, Paula Larson, Gary Rauk Mary Walker, Agnes Wolf, Milton Wright
Viola	Gary Hanson, Anne Marie Hendrickson, Scott Olsen Don Olson, Tom Rognsvoog
Cello	Coral Bastien, John Litch
Bass	Bob Salter
Flute	Holly Berry, Sari Fried, Katie Lowry
Clarinet	Barb Hovey, Tom Legare
Oboe	Linnea Schilling
Bassoon	Debbie Johanneck
Horn	Martha Bentley, Denny McGinn, Theresia Perry, Jim Streich
Trumpet	Bob Hirte, Andrew Padula, Bob Zobal
Trombone	Brad Etherington, Larry Perry, Greg Michnay, Tom Secor
Percussion	Barbara Huestis, Julie Olson, Jim Streich

GLOSSARY

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
I've a borough or two at my disposal — analogous to a congressional district
to sit upon a woolsack which is stuffed with such thorns... — the traditional seat of the Lord Chancellor in the House of Lords; an oversized hassock stuffed with wool

I'll stick to my pipes and my tabors — pastoral musical instruments; flutes and drums

In lowly cot alone is virtue found — cottage

Belgrave Square... Seven Dials — examples of a fashionable area and a slum, respectively

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 — cry

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

Marriage with deceased wife's sister — refers to a longstanding legislative feud between the two houses of Parliament. A bill permitting this was finally passed in 1907.

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

He's a Parliamentary Pickford - he carries everything — Pickford's was (and is) a hauling firm whose slogan was "we carry everything"

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, and likening it to 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

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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), and *The Grand Duke* (1991).

Our next production (Spring, 1993) will be *Princess Ida, or Castle Adamant*, which Gilbert described as 'a Respectful Operatic Per-Version of Tennyson's "Princess".' The story concerns the efforts of a Prince (betrothed in infancy) to bring to the altar his reluctant bride, who has forsworn men and founded a women's college. The work is unique among the G & S operettas in having three acts, and in having the dialogue in blank verse.

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Iolanthe



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1992