

The Sorcerer

THE CAST

Sir Marmaduke Pointdextre (*an elderly Baronet*).....Waldyn Benbenek
Alexis (*of the Grenadier Guards, his son*).....Seth Tychon Steidl
Dr. Daly (*Vicar of Ploverleigh*) Doug Freeman
John Wellington Wells (*of J. W. Wells & Co., Family Sorcerers*)..... Sifryn Oberon
Lady Sangazure (*a Lady of Ancient Lineage*).....Lara Trujillo
Aline (*her daughter – betrothed to Alexis*)Maggie Benham / Anna Maher
Mrs. Partlet J. R. Andrews
Constance (*her daughter*)Kaoru Shoji
NotaryJohn Orbison
Hercules Matthew Polum

Chorus of Villagers and Aristocrats:

Joe Allen	Mary Gregory	Eric Pasternack
Mary Mescher Benbenek	Jakob Gomez	Matthew Polum
Scott Benson	Scott A. Gorman	Mallory Rabehl
Tom Berg	Stephen Hage	Richard Rames
Sarah Brickeen	Shawn Holt	Lowell Rice
James Brooks	Ella Rose Katzenberger	Rhea Sullivan
Kelly Danger	Mary Kettlewell	Sam Vinitsky
Theresa Drexler	Kaitlin Klemencic	Holly Windle
Alyssa Ehlen	Dean Laurance	Josh Zapata-Palmer
Jeff Erickson	Blanka Melbostad	

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**Covers:** Josh Zapata-Palmer (*Alexis, March 17*)  
Scott Benson (*Sir Marmaduke, March 18*)  
Scott A. Gorman (*Dr. Daly, March 25, evening*)  
Sam Vinitsky (*John Wellington Wells, March 19*)  
Joe Allen (*Notary, April 1*)  
Kaitlin Klemencic (*Lady Sangazure, March 24*)  
Mary Gregory (*Mrs. Partlet*)  
Blanka Melbostad (*Constance, March 18*)

**Swings:** Tom Berg, Alyssa Ehlen

**Act I:** Lawn of the Pointdextre mansion

*15-Minute Intermission*

**Act II:** Garden of the mansion

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Our production of *The Sorcerer* is dedicated to the memory of
longtime tenor and former GSVLOC board member

Mark Alt

~ Please turn off all cell phones ~

~ No eating or drinking (except water) is allowed in the theatre ~

~ No smoking is permitted in the building ~

~ The use of cameras or recording of any kind is strictly forbidden ~

DIRECTOR'S NOTE

"If it is a great success it is another nail in the coffin of Opera Bouffe from the French...." ~ *Letter from Sullivan to a friend*

Following the triumphant success of *Trial By Jury* in 1875, the brilliant impresario Richard D'Oyly Carte was determined to keep Gilbert and Sullivan together, to establish an English school of light opera to rival the French opera comique style of Jacques Offenbach. Having been informed by Gilbert that there would need to be payment in advance before any new operas were written, he recruited a short list of backers and set up the Comedy Opera Company in 1876. Carte now had the money to tempt Gilbert and Sullivan into further collaborations. For their first joint full-length work, Gilbert resurrected the basic plot from a story he'd written, "An Elixir of Love." The comic and dramatic possibilities of a plot based on the use of a love potion had an extraordinary appeal to Gilbert. The theme is found in one of his Bab Ballads, and in his first play, *Dulcamara*, which was a burlesque of Donizetti's famous opera, *L'Elisir d'Amore*. In later years, he was constantly trying to interest Sullivan in setting a story about a magic lozenge, but in vain. Love potions and their often unexpected effects have, of course, been a favorite theme of operatic librettists and composers. They figure prominently in Auber's *Le Philtre* and Wagner's *Tristan und Isolde*. *The Sorcerer* provided Sullivan with some splendid opportunities to parody operatic tradition, particularly Wells's "Incantation," a satire on the famous "Wolf's Glen" scene in Weber's opera *Der Freischutz*. The Sorcerer opened on November 17, 1877 at the Opera Comique Theatre, and ran for a modest 178 performances. At the premiere, it had no overture, but one was written for the 1884 revival, when substantial changes were made to the beginning of Act Two. Although "damned with faint praise" at its premiere, Sir Arthur Sullivan's music is delightful throughout, and guaranteed to weave a magic spell over all who hear it, if not actually to make them fall instantly in love with their next-door neighbors. ~ *adapted from The Annotated Gilbert & Sullivan by Ian Bradley, and The First Night Gilbert & Sullivan by Reginald Allen*

— Gary Briggie

SYNOPSIS

It is Spring in the Devonshire village of Ploverleigh, 1842, and dashing Alexis Pointdextre, officer in the Grenadier Guard, is engaged to lovely Aline Sangazure. Alexis's father, Sir Marmaduke, was, in days gone by, in love with Aline's mother, Annabella, Lady Sangazure. Constance Partlet, a comely village maiden, is secretly enamored of Dr. Daly, the Vicar of Ploverleigh, while her mother, Mrs. Partlet, has designs on the Notary. Dr. Daly is unaware of Constance's infatuation, however. But Alexis is so aware of the panacea of marital bliss that he has sought out a sorcerer, an eccentric character by the name of John Wellington Wells. In order to extend the joys of Love to all the inhabitants of the village as Alexis desires, Wells proffers his patented Love-at-first-sight potion, with which he spikes the tea at the celebratory picnic. The unwitting multitude fall under the sorcerer's spell.

The magic elixir works only too well, and absurdly mismatched couples awaken to each other's adoration with lusty enthusiasm, yet Wells finds himself the unlikely object of unwanted affection. Unfortunately, Aline, having taken the potion at the express wish of Alexis, who insists that it will cement their love forever, happens to catch sight of Dr. Daly just as the potion takes effect and falls madly in love with him. General consternation ensues. Only by sacrificing a life to eternal damnation may the spell be broken, so the village offers a fateful judgement...and as a happy result, all are restored to their former partners and Love reigns triumphant in the pastoral village of Ploverleigh.

PRODUCTION STAFF

Stage Director Gary Briggie
Music Director Randal A. Buikema
Assistant Music Director Jean Orbison Van Heel
Stage Manager Abby Narveson
Set Designer & Scenic Painter Wendy Waszut-Barrett
Stage Carpenter Andrew Barrett
Costume Designer Barb Portinga
Lighting Designer Carl Schoenborn
Dance Direction & Additional Choreography Penelope Freeh
Props Emily Hensley
Cell Phone Lyrics Jim Ahrens
Handbell Arrangement Randal A. Buikema
Assistant Stage Managers Malka Key, Brianna Sullivan
Audio-Visual Technician / Assistant Stage Manager Owen Rounds
Wardrobe Mistress Jo Pasternack
Set Construction Crew Amanda Bindner, Gary Maher
David Rounds, Julie Delton, and cast members
Rehearsal Pianists Jean Orbison Van Heel, Brian Chan
Poster Design Tom McGregor, Mary Olson
Lobby Display & Photography Stephen Hage
House Managers & Ticket Sales Julia Ockuly, Holly MacDonald
Eric Pasternack, Erik Rogers
Ticket Helpers Cristina Werling and cast members
Flyer, Program, and Ticket preparation Richard Rames
House Staff Recruitment Wendy Matsutani
COVID Safety Officers Wendy Matsutani, Alexander Gerchak
Mary Gregory, Barb Hovey, Malka Key

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Labour Pool Coordinator Malka Key
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Chorus Representatives Alexander Gerchak, Mary Gregory
Orchestra Representative Barb Hovey

ORCHESTRA

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Orchestra Manager / Librarian Lorine Menzhuber
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Maya Gitch, Jill Lestina-Warnest, Daniel Sadoff
Violin II Lorine Menzhuber, Beth Henningsen
Betsy Lofgren, Karen Neinstadt
Viola Ann Bur, Laura Bidgood, Teresa Mager
Cello Karin Holmberg Kimble, Nathan Hertz, David Downing
String Bass Ann Marie McIntire, Benjamin Kitt, Jason Anderson
Flute Suzanne Benson, Nancy Hagfors
Clarinet Barb Hovey, Barbara Sabal
Oboe Donna Votino, Eric Laska
Bassoon Gene Scholtens, Fred Taallerud
Horn Cristina Werling, Chris Hahn
Trumpet Andy Padula, Bob Zobel
Trombone Ross Fugl, Charles Watt
Percussion Charley Rich, Aaron Barrett
Keyboard Jean Orbison Van Heel

GLOSSARY (in order of occurrence)

ACT I

with **clarion sound** — clear and shrill (like an ancient trumpet)

Forget your **knells** — funeral bell-ringing

Forget your notes of mournful **lay** — song

Pointdextre and **Sangazure** — surnames that imply high rank: dexter point refers to the top right of a coat of arms, and sangazure is French for “blue blood”

The air is charged with **amatory numbers** — romantic music

I was a fair young **curate then** — assistant to a vicar or rector

she is rather **comely** — good-looking

But **tush!** I am **puling!** — tush is a mild expletive; puling is whining

most **auspicious plighting** — fortunate engagement

a **blot on the escutcheon** — a stain on one’s reputation (literally, a mark on the shield of a coat of arms)

may their love never **clov** — become tiresome

as **Aurora** gilds the day — dawn

I find some satisfaction in **apostrophe like this** — in a speech or poem, an exclamatory address to a person or object

Our **Abudah** chests, each containing a **patent hag** — Abudah was the central character in a pseudo-Persian fairy tale by James Ridley, who had box which from which a hag emerged each night to tell him to seek out a certain talisman

Number 70, Simmery Axe — St. Mary Axe, a Street in the older part of London (Since 2003, at nearby No. 30 St. Mary Axe, stands the 2nd tallest building in London, a domed glass skyscraper, nicknamed The Gherkin.)

Amulets — objects worn on the person to bring good luck

melt a rich **uncle in wax** — melt a wax image of someone, to kill them

the resident **Djinn** — same as genie; supernatural spirit in Arabian mythology

for raising a **posthumous shade** — ghost

‘Lectro-biology — early term for hypnosis

Mystic **nosology** — study of diseases

Spirit **philology** — study of language and literature

noisome hags of night — smelly and disgusting

Ye demons **fell, with yelp and yell** — villainous

now for the gay **Sally Lunn** — type of tea-cake or bun; usually served with butter and jam

I will go **bail for the liquor** — I will vouch for it

brewing a **jorum** of tea — a large drinking vessel

great **garner of bliss** — storehouse

ACT II

I did not think it **meet to see** — fitting or appropriate

a **Baronet and K.C.B.** — Knight Commander of the Bath, an order of knighthood

that respectable **Q. C.** — Queen’s Counsel, a senior barrister (here, the Notary)

all fast asleep **al-fresco-ly** — outdoors; *al fresco* is Italian for “in the cool”

I’ve **guineas not a few for you** — old coin worth one shilling more than a pound

what is this **fairly form** I see — vision of loveliness

why do you gaze on me with **visage lowering** — threatening

full your **coffer** — strongbox (the expression means to have money)

o’er us has cast its magic **fell** — sinister, malevolent

must yield up his life to **Ahrimanes** — in Persian mythology, the personification of evil

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, Fall 1996, Summer 2015), *Patience* (1980, 1990, 2002, 2012), *Iolanthe* (1981, 1992, 2004, 2016), *Princess Ida* (1982, 1993, 2006, 2018), *Ruddigore* (1983, 1995, 2009, 2020, 2022), *The Gondoliers* (1984, 1994, 2005, 2017), *The Mikado* (1985, 1996, 2007, 2019), *The Sorcerer* (Fall 1985, 1997, 2010), *The Pirates of Penzance* (1986, 1998, 2011, Fall 2022), *The Yeomen of the Guard* (1987, 1999, 2013), *Utopia, Ltd.* (1988, 2008), *H.M.S. Pinafore* (1989, 2001, 2015), and *The Grand Duke* (1991, 2003, 2014).

We’ve also presented Sullivan’s *The Zoo* (Fall 1996), Offenbach’s *Orpheus in the Underworld* (2000, Fall 2017), and a concert version of Sullivan’s *Rose of Persia* (Fall, 2001)

The GSVLOC will present *H.M.S. Pinafore* in the Fall of 2023 and *Utopia, Limited* in the Spring of 2024

CONTRIBUTORS

Adored Ones (\$1000 and over)

Arthur Thomas Alm Trust ❖ Historic Stage Services LLC (in-kind) ❖
Holly MacDonald and John Orbison ❖ Stephen Hage and Lara Trujillo

Gilded Dukes and Belted Earls (\$500 to \$999)

Katie Intrieri (in memory of her father Dick Fishel) ❖ Bill and Nancy Jones

Kindly Friends (\$250 - \$499)

Chris and Rolf Bolstad ❖ Janet Zander and Mark Ellenberger ❖ Marcia Kull and Gary Maher ❖ Eric Newman and Janice Gepner ❖ Paul and Pat Sackett

Family Sorcerers (\$100 to \$249)

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Sprites of Earth and Air (up to \$100)

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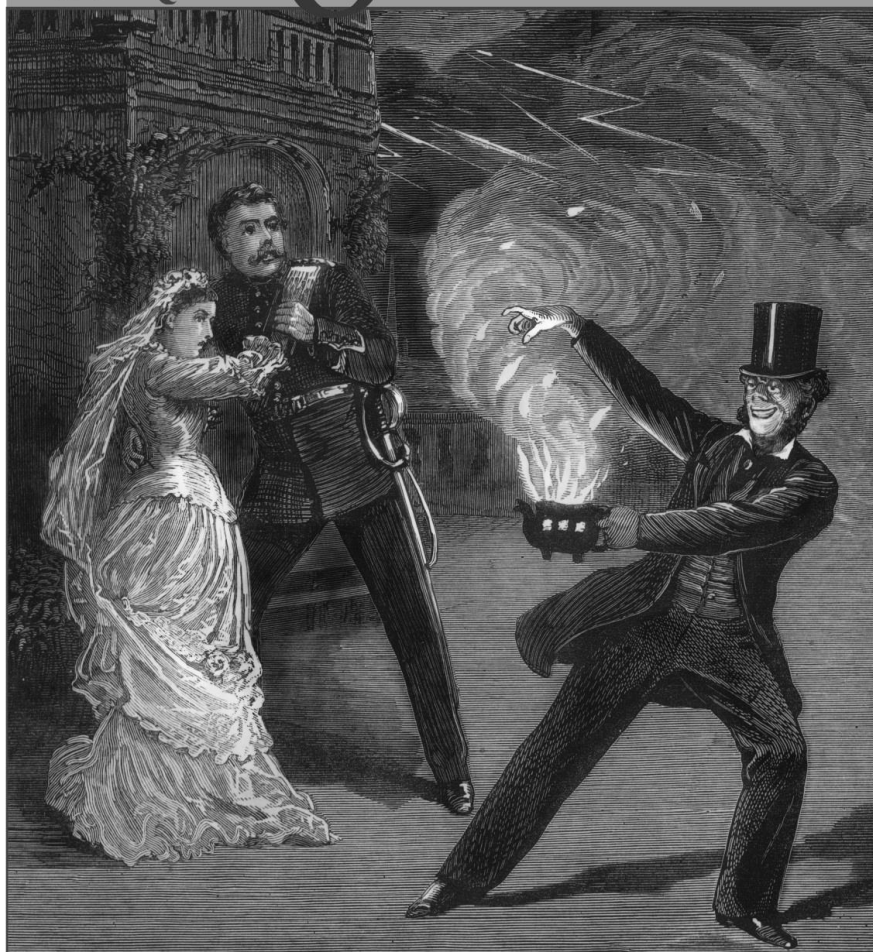
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The Gilbert & Sullivan Very Light Opera Company

presents

GILBERT & SULLIVAN'S *The Sorcerer*



DIRECTOR: GARY BRIGGLE

MUSIC DIRECTOR: RANDAL BUIKEMA

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