

Iolanthe

or, The Peer and the Peri

THE CAST

The Lord Chancellor	Eric Sorum
Lord Mountararat	Scott A. Gorman
Lord Tolloller	Timothy Kelly
Private Willis (<i>of the Grenadier Guards</i>)	Adam Arnold
Strephon (<i>an Arcadian Shepherd</i>)	Mike Tober
Phyllis (<i>an Arcadian Shepherdess and Ward in Chancery</i>)	Therese Kulas
Queen of the Fairies	Lara Trujillo
Iolanthe (<i>a Fairy, Strephon's Mother</i>)	Hannah Pantano
Celia (<i>a Fairy</i>)	Ella Rose Katzenberger
Leila (<i>a Fairy</i>)	Maria Kosovich
Fleta (<i>a Fairy</i>)	Kelly Danger

Chorus of Fairies:

Air Fairies

Jancyn Bindman
Erin Grams
Maya Gitch

Earth Fairies

Natalie Dulka
Amanda Jensen
Emma Shine

Fire Fairies

Liza Hartshorn
Kat Felicis Ioco
Sydney Summers

Water Fairies

Lily Eastman
Jane Gowen
Charlotte Smith

Attendants to the Fairy Queen:

Mitch Engel Jakob Gomez

Chorus of Peers:

Jonathan Flory
Doug Freeman
Alexander Gaya
Stephen Hage

Tony Palumbo
Eric Pasternack
Andrew Peterson

Matt Polum
Aaron Roloff
Riley Webster
Trevor Woggon

♥ ♥ ♥ ♥ ♥

Covers: Erin Grams (*Phyllis, November 7, 7:30*)
Sydney Summers (*Fairy Queen, November 7, 7:30*)
Maya Gitch (*Celia, November 14, 7:30*)
Jancyn Bindman (*Iolanthe, November 15, 2:00*)
Doug Freeman (*Lord Chancellor, November 15, 2:00*)
Matthew Polum (*Strephon, November 15, 7:30*)
Tony Palumbo (*Lord Mountararat, November 15, 7:30*)
Trevor Woggon (*Private Willis, November 16, 2:00*)
Andrew Peterson (*Lord Tolloller, November 21, 7:30*)
Kat Felicis Ioco (*Leila, November 21, 7:30*)

Act I: An Arcadian Landscape (morning)

15-Minute Intermission

Act II: Palace Yard, Westminster (evening)

♥ ♥ ♥ ♥ ♥

~ 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

Iolanthe is truly a unique tale. The narrative dazzles with images of idyllic, pastoral love, ancient magic, and fairies, as well as an industrialized Britain comfortably enjoying the zenith of its storied empire. Among its many timeless themes, two particularly relevant concepts emerge. We are presented with two vastly different societies: one ancient, magical, matrilineal, and fluid; the other modern, industrialized, patriarchal, and defined by socio-economic status. These systems are governed by their own customs and laws, but for all their beauty or efficiency, we see that both societies are burdened by an outdated legal system that fails to provide justice.

This work allows us to examine the means by which we organize our own societies and encourages us to explore the opportunities presented by growth and change. It grants us a lens to imagine how love, empathy, and circumstance inform our choices, and how the human experience is too infinitely complex to be classified or contained. At its heart, it lies at a crossroads, between ancient and modern, fluid and binary, rural and urban, stewardship versus ownership, and the poetical versus the scientific. Any society must continue to evolve, lest it be condemned to the ash heap of history.

The undeniable beauty of *Iolanthe* lies in its possibility. As we navigate our challenging reality, this tale is a comforting reminder of what is greatest about humanity - our capacity for forgiveness, transformation, and love.

— Michelle Schwantes

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 that 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	Michelle Schwantes
Music Director	Randal A. Buikema
Assistant Music Director.....	Jean Orbison Van Heel
Stage Manager	Kevin Lindee
Set Designer & Artist.....	Lydia Francis
Set Builder	Philip Hoks
Costume Designer.....	Bronson Talcott
Lighting Designer	Carl Schoenborn
Hair and Make-up Designer.....	Kelly Danger
Props Designer.....	Stephen Hage
Cell Phone Song Lyrics	Ernest Brody
‘O Foolish Fay’ second verse lyrics.....	Holly Windle
Assistant Stage Managers	Nicki Price, Brianna Sullivan
Follow Spot Operator.....	Max McDowell
Live Streaming Audio & Visual	Waldyn Benbenek, Alexander Gerchak Doug Johnson
Wardrobe Supervisor	Claire Bias
Set Construction Crew	Laura Inserra, Chris Regan Gary Maher, and cast members
Rehearsal Pianist.....	Jean Orbison Van Heel
Poster Design	Tom McGregor, Mary Olson
Lobby Display & Photography	Stephen Hage
Ticketing	Steve Schellenberg
House Managers	Steve Schellenberg, Jo Pasternack, Rhea Sullivan
Phone Box Office.....	Rhea Sullivan, Jo Pasternack Steve Schellenberg, and cast members
Flyer, Program, and Ticket preparation	Richard Rames
House Staff Recruitment.....	Lowell Rice

The Board:

Producer	Stephen Hage
Labour Pool Coordinator.....	Kelly Danger
Publicity	Waldyn Benbenek
Treasurer	John Orbison
Secretary.....	Lowell Rice
Chorus Representatives.....	Tom Berg, Therese Kulas
Orchestra Representative.....	Barb Hovey

ORCHESTRA

Conductor	Randal A. Buikema
Orchestra Manager / Librarian	Lorine Menzhuber
Violin I	Victoria Athmann (<i>Concertmaster</i>), Derick Rehurek Jill Lestina-Warnest, Suki Sun Susan Bennefeld, Amy Letson, Eva Zorn
Violin II	Lorine Menzhuber, Beth Henningsen Betsy Lofgren, Karen Neinstadt
Viola	Ann Bur, Louis Berg-Arnold, Laura Bidgood Gretchen Cerny, Aija Ronis
Cello	Sara Hertz, Karin Holmberg Kimble DJ Gallagher, David Downing, John Orbison
String Bass.....	Benjamin Kitt, Jason Anderson
Flute.....	Holly MacDonald, Kris Henderson Nancy Hagfors, Mallory Rabehl, Suzanne Benson
Clarinet	John Orbison, Barb Hovey Barb Sabal, Louise Buckley
Oboe	Donna Votino, Meg Schlukebier, Eric Laska
Bassoon	Elizabeth Brandt, Ford Campbell Gene Scholtens
Horn.....	Cristina Werling, Mike Engh, Bob Olsen, Ken Lovely
Trumpet	Bob Zobal, Andrew Padula Mandy French, Doug Snapp, Patrick Gefre
Trombone	Charles Watt, Cole Blackett, Matt Schlukebier
Percussion.....	Charley Rich, Nicki Price, Kat Felicis Ioco
Keyboard	Jean Orbison Van Heel

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 pipes and my tabors — pastoral flutes and 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

Ladies' Seminary — a finishing school for refined young women

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

a Parliamentary Pickford — well-known British moving and delivery 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, 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

Peers of Highest Station (\$1000 and over)

Anonymous (3) ♦ Patricia Fishel ♦ Stephen Hage and Lara Trujillo ♦ Holly MacDonald and John Orbison ♦ Minnehaha Fund in honor of Warren E. Ibele

Influential Fairies (\$500 to \$999)

Jancyn Bindman ♦ Jonathan Flory ♦ Bill and Nancy Jones

Blue Bloods (\$250 - \$499)

Phil Asgian ♦ Rolf and Christi Bolstad ♦ Laurie Brooks ♦ Beth Henningsen ♦ Trina and David Morrison ♦ Paul and Pat Sackett ♦ St. Paul & Minnesota Foundation

Peers and Peris (\$100 to \$249)

Scott Benson and Joe Andrews ♦ Waldyn Benbenek ♦ Don and Janice Barbee ♦ Brahms Requiem Chorus and Orchestra in honor of Randy Buikema ♦ Barbara Cohen ♦ Diana and Philip Eitzman ♦ Jonas and Jean Ellis OBM ♦ Margaret Erickson and John Kast ♦ Cynthia Fuller ♦ Gayle Gaskill ♦ Daniel Japuntich ♦ Ellen Just ♦ Frederick Langendorf and Marian Rubenfeld ♦ Jan and Lou Leichter ♦ Tom Lind-MacMillan ♦ Richard and Diane Madlon-Kay ♦ Karen and Peter Mattson ♦ Robert Messier ♦ Derrill Pankow and Allan Bradley ♦ Michael Peterson ♦ Margaret Redmond and Steve Ring ♦ Susan Scherer and Harry Richter ♦ Steven and Mary Schier ♦ Michael Schoeberl ♦ Sallie Skinner ♦ Linnea Sodergren ♦ Rhea Sullivan ♦ Rebecca Thomley ♦ Michele, Steve, and Kent Thompson ♦ Helen Wagner ♦ Larry and Sherri Wick ♦ Janet Zander and Mark Ellenberger

Shepherds and Shepherdesses (up to \$100)

Anonymous (3) ♦ Paul Anton and Nancy A. Johnson ♦ S. Armstrong ♦ David Barbee ♦ Andrew Barrett ♦ Jeff Beeman ♦ Karen and Phil Bergem ♦ Ruth Berman ♦ Alan Borst ♦ Ian Bratko ♦ Stephanie and Ernest Brody ♦ Doug Cameron and Barbara Hauser ♦ Lorena Dela Cruz (dedicated to Kelly Danger) ♦ Kay Dennis ♦ Ray Dillon ♦ Todd Ferwerda ♦ Hank Forman ♦ Amy Frankfurt ♦ Patricia Freeburg ♦ Joan Gacki ♦ Valerie Garber ♦ Herr Gasmen ♦ Elizabeth Gemmill ♦ Wayne and Betty Gladfelter ♦ Tony and Kathleen Green ♦ Linda Gries ♦ Michael Hagburg ♦ Hageman/Dorn Family ♦ Linda Hancher ♦ Liz and Van Hawn ♦ Eric Henningsen ♦ Nancy Homdrom ♦ Victoria Houseman and Richard Horton ♦ Carol Hovey ♦ Sheri Huerd ♦ Rhonda J. Johnson ♦ Dave and Janet Hunter ♦ Majlis Jalkio and Dean MacLaughlin ♦ Mary and Steven Kennedy ♦ Kathleen Kirsch ♦ Anne Klueh ♦ Mary Kulas ♦ John and Laurie Larson ♦ Maria Lucia ♦ Marie Magnuson ♦ Carol Manning ♦ Mary McIntyre ♦ Demi Miller ♦ Herb Morgenhaler ♦ Victoria Morse ♦ J Shipley Newlin Jr ♦ Daphyn Nordeen ♦ Barbara and Larry Parks ♦ Rich and Barb Parks ♦ Shirley Sailors ♦ Mary Sandberg ♦ James Sander ♦ Teresa Shepler ♦ James and Meg Stephenson ♦ Leslie and Lee Swenson ♦ Susan Taple ♦ Brooke Timp ♦ Diane Tuseth ♦ Wes and Cheryl Volkenant ♦ Stephen and Lee Anne Willson ♦ Alan Zaber

ACKNOWLEDGMENTS

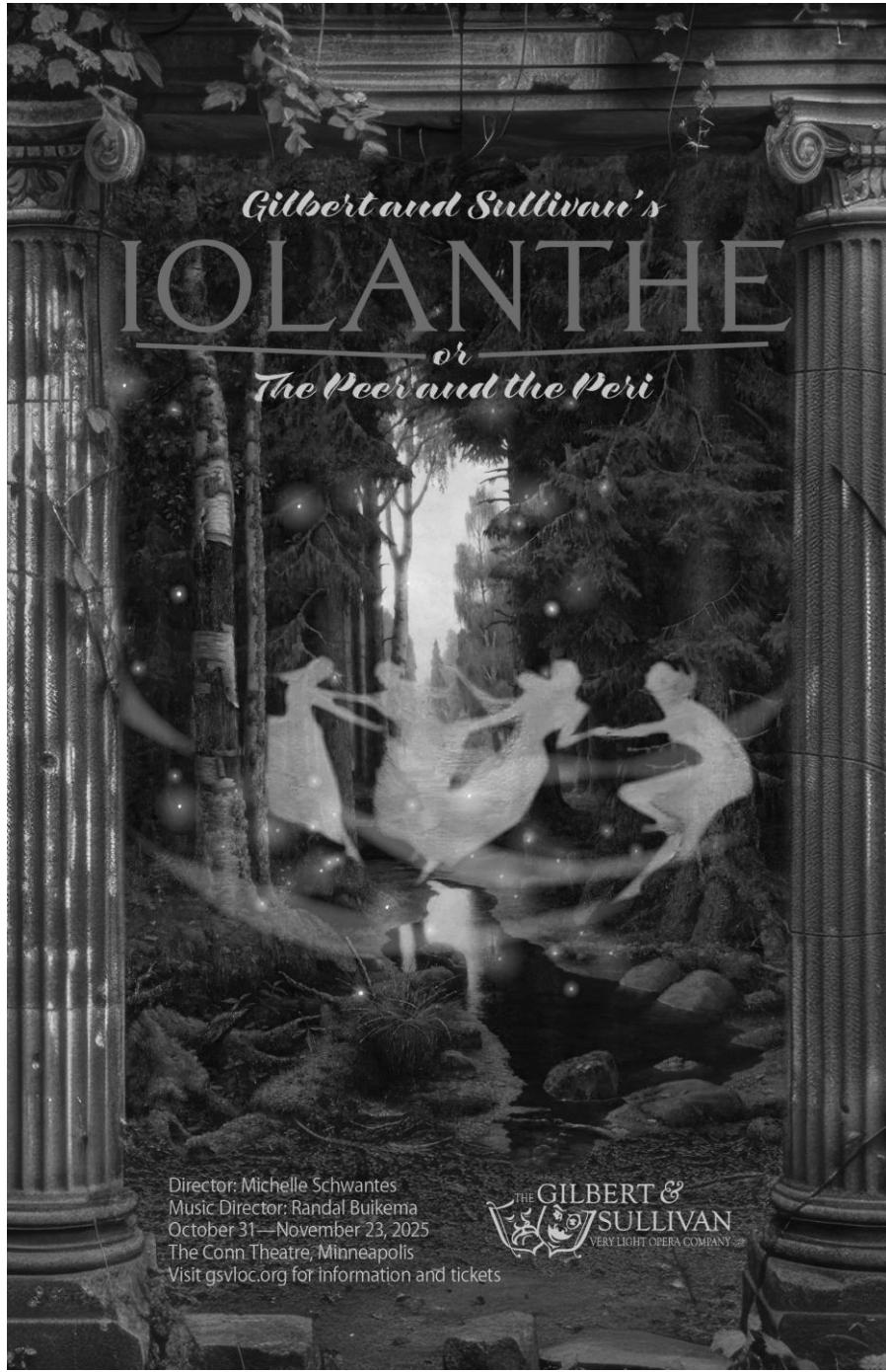
St. Christopher's Episcopal Church, Bethlehem Lutheran Church, MetroNOME Brewery, Northern Edge Armory, Orion Associates, and our fairy band of ushers, ticket sellers, and concessionaires.

Since its founding in 1979 by Dick Fishel and Jim Hart, the company has produced all the Gilbert and Sullivan operettas: *Trial By Jury* (1979, 1996, 2015), *Patience* (1980, 1990, 2002, 2012, 2025), *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, 2024), *The Sorcerer* (1985, 1997, 2010, 2023), *The Pirates of Penzance* (1986, 1998, 2011, 2022), *The Yeomen of the Guard* (1987, 1999, 2013), *Utopia, Ltd.* (1988, 2008, 2024), *H.M.S. Pinafore* (1989, 2001, 2015, 2023), and *The Grand Duke* (1991, 2003, 2014). We've also presented Sullivan's *The Zoo* (1996), Offenbach's *Orpheus in the Underworld* (2000, 2017), and a concert version of Sullivan's *Rose of Persia* (2001).

In March 2026, the GSVLOC will present *Yeomen of the Guard*.

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