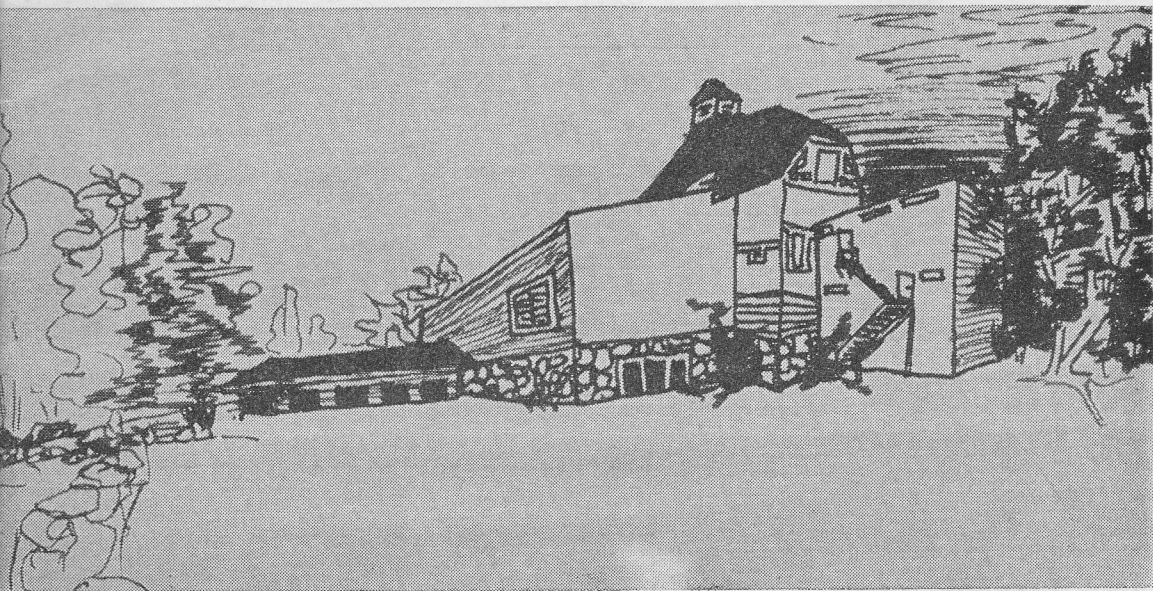


OBERLIN COLLEGE
GILBERT & SULLIVAN PLAYERS
HIGHFIELD THEATER



“Princess Ida”

August 19 - August 23 - 1958

OBERLIN COLLEGE
GILBERT and SULLIVAN PLAYERS

at

HIGHFIELD THEATER

present

"Princess Ida"

by

W. S. GILBERT and ARTHUR S. SULLIVAN

Stage Director
TOM Z. SHEPARD

Producer
W. HAYDEN BOYERS

Musical Director
ROBERT B. KREIS

HIGHFIELD THEATER
Falmouth, Massachusetts

August 19 - August 23 - 1958

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| <i>Set Designer</i> | ELIZABETH WHITSON |
| <i>Choreographer</i> | ELIZABETH MINOT |
| <i>Technical Director</i> | CRAIG HODGETTS |
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| <i>Stage Crew</i> | DICK FIRMIN |
| | PETER FENTON |
| <i>Costumes</i> | JUDY WILLIAMS |
| | SUSAN CLARK |
| <i>Make-up</i> | SUSAN WOODRUFF |
| <i>Properties</i> | MARLENE ROBERTS |
| <i>Chorus Assistant</i> | ANN MENSENDIEK |
| <i>Accompanist</i> | SIEG SCHOENBOHM |

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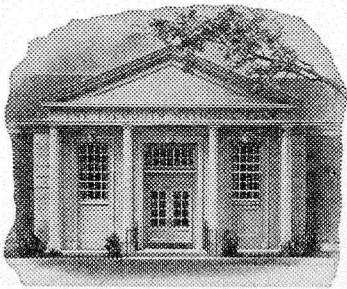
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“Princess Ida”

CAST

| | |
|-------------------------------------|--------------------|
| FLORIAN | D. Thomas Tull |
| CYRIL | John Patterson |
| KING HILDEBRAND | John Crowe |
| PRINCE HILARION | Shelby Bale |
| ARAC | John Roberts |
| THREE SONS OF GAMA: SCYNTHIUS | Steven Jonas |
| GURON | Rick Thayer |
| KING GAMA | Franklin E. Porath |
| LADY PSYCHE | Bonnie McBride |
| MELISSA | Jean Taynton |
| LADY BLANCHE | Jean Anne Teal |
| SACHARISSA | Carole Taynton |
| CHLOE | Vivian Schindler |
| ADA | Kathy Cook |
| PRINCESS IDA | Susan Stone |



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SYNOPSIS OF SCENES

ACT I. Castle Hildebrand

INTERMISSION

ACT II. Castle Adamant

INTERMISSION

ACT III. Castle Adamant

CHORUS

CHAMBERLAIN: Tim Mayer.

CHORUS: Bobbi Blank, Sally Cole, Kathy Cook, Helen Medwedeff, Ann Mensendiek, Ellen Miller, Elizabeth Minot, Aurea Natale, Carol Powers, Vivian Schindler, Carole Taynton, Jean Taynton, Jerry Blumenthal, Dave Cornell, Dick Firmin, George Hannauer, Sieg Schoenbohm, Harry Schaefer, Dick Sprigg, Tom Tibbets.

DANCERS: Kathy Cook, Elizabeth Minot, Sieg Schoenbohm.

DAUGHTERS OF THE PLOW: Susan Clark, Judy Williams.

CHORUS MASTER: Raymond Donnell.

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MEET THE CAST—Continued from Page 12

was co-author with Sieg Schoenbohm, also a member of the company this season, of an original play, "Cry, Children, Cry," which was produced on the Oberlin campus. After college John wants to be a journalist.

JEAN TAYNTON, Melissa, is from Ardmore, Pa., and is spending her first season with the Players. Her twin sister, Carole, is also with the company this summer. Jean will be a sophomore at Oberlin and is majoring in English literature or sociology. During high school Jean sang the roles of Buttercup in "H.M.S. Pinafore" and Mad Margaret in "Ruddigore" with the Philadelphia Gilbert & Sullivan Players; she has participated in talent shows and dramatic productions and has sung with the Philadelphia Or-

chestra Chorus. At Oberlin Jean has sung in "Carmen," "Pirates of Penzance," and had the role of Melissa in "Princess Ida." Jean amazed the Players a few weeks ago when she stepped into the role of Mabel in "Pirates" when Susan Stone was ill—Jean had no previous understudy training in the role. After college Jean hopes to go into social work or teaching.

BONNIE McBRIDE, Lady Psyche, comes from Washington, D. C., where she graduated from the Sidwell Friends School a year ago. This is her first season with the Players and her first lead role since high school. During high school Bonnie sang in choruses and performed the lead role in Kurt Weill's "Down in the Valley." Bonnie will be a sophomore at Oberlin, where she is majoring in

(Continued on Page 19)

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MEET THE CAST—Continued from Page 15

zoology-chemistry. She sang in the chorus of the Gilbert & Sullivan production of "Princess Ida" at Oberlin. Her plans for the future are undecided as yet.

D. THOMAS TULL, Florian, is with the company for his third season and is a native son of Massachusetts. This is his third season with the Players, and his first singing leads. Don is a five-year student at Oberlin and is majoring in music education. At Oberlin he was in the Gilbert & Sullivan productions of "Iolanthe" and "Yeomen of the Guard," and he sang leads in "The Pirates of Penzance" and "Princess Ida." In high school he directed and produced "The Pirates of Penzance." Don plans to teach music at the secondary school level.

JEAN ANNE TEAL, Lady Blanche, is with the Players for her first season; she will perform both contralto and soprano lead roles. She comes from Washington, D.C., and will be a junior in the Oberlin Conservatory where she is majoring in

voice. At Oberlin, Jean Anne sang in "Carmen" and had a leading role in Gilbert & Sullivan's "Princess Ida." In high school, Jean Anne was active in dramatics and music; she played the lead in a musical production of "Seventeen." Next year Jean Anne will study abroad in Salzburg under the Oberlin Conservatory plan.

JOHN ROBERTS, Arac, is back with the Players after two years in the army where he taught surveying and mathematics. When he was with the Players in 1954 and 1955, he sang baritone leads in "Yeomen of the Guard," "Trial by Jury," "Patience," "Ruddigore," "Iolanthe," "Pinafore," and "Pirates of Penzance." John graduated from Oberlin in 1955 with a B.A. in art history. This fall he will be at the University of Chicago, where he has a Laverne Noyes Scholarship for graduate study in archaeology and Hittite language. John's wife, Marlene, is doing properties for the Players this season.

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ABOUT "PRINCESS IDA"

By TOM SHEPARD

A natural doubt is easily raised when one stops to consider the obvious success of Gilbert and Sullivan in this century; this century where the object of Gilbert's satire has all but vanished. The scorn once applicable to female education has given away to a healthy acceptance of higher learning for all who can muster sufficient courage to muddle through. Why then is a work like "Princess Ida" so successful today?

For the answer, one must put aside the specious assertion that Gilbert and Sullivan rise and fall on their sense of parody. Quite the contrary, the essential merit of the Savoy operas is their beauty, their purity, and their charm. "Gulliver's Travels" may fail on stage, but not the "Mikado", yet both are biting satires. There is, therefore, some element which rescues Gilbert and Sullivan from dramatic mediocrity; in the case of "Princess Ida," this element is unquestionably the music.

For this show, a rewrite by Gilbert of an older stage play satirizing "The Princess" by Tennyson, Sullivan has given much of his most beautiful music. The orchestra takes on a chamber-like quality, the ballads are undisturbed by interjections of humor, the harmonies expand, the rhythmic elements take on new force, and the soloists are granted music of an almost operatic caliber. Note particularly Ida's solo in Act II, "Minerva, Oh Hear Me." Worthy of grand opera at its best, this aria fits perfectly amid its more frivolous surroundings. The bassoon, used so effectively in the later work, "Mikado," gets its first comic opportunity in "Ida" where the three friends enter the castle and proceed to imitate female behavior.

In the finale of the second act, Sullivan shows a surprising harmonic invention, surpassed only in the Ghost's song from "Ruddigore"; in "Princess Ida" the men's and women's choruses combine in a startling fashion and the act comes to a thrilling musical conclusion.

* * *

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