

OBERLIN COLLEGE
Gilbert & Sullivan Players



PRESENT

THE GONDOLIERS

OR THE KING OF BARATARIA

by Gilbert and Sullivan

Highfield

FALMOUTH, MASS.

Producer

W. HAYDEN BOYERS

Directed by

ROBERT A. GIBSON

Music Director

JAMES PAUL

JULY 27 — AUGUST 1

1964

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OBERLIN PLAYERS REPERTORY

- July 14 - 18 **H.M.S. PINAFORE and COX AND BOX**—Gilbert and Sullivan
The return of Sir Joseph, Dick Deadeye, and Sweet Little But-
tercup, complete with sisters, cousins, and aunts, accompanied
by a delightful satire on Victorian melodrama.
- July 21 - 25 **DIE FLEDERMAUS**—Strauss
A lovers' intrigue, set with swirling Viennese music, the Players
return to a classic of light opera.
- July 28 - Aug. 1 **THE GONDOLIERS**—Gilbert and Sullivan
Satire and royal pomp, "absolute equality" runs amok as two
gondoliers are made the twin kings of Barataria.
- Aug. 2 - 3 **ARMS AND THE MAN**—George Bernard Shaw
Presented by a visiting troupe from Oberlin's new summer
theatre in Oberlin, Ohio.
- Aug. 4 - 8 **THE PIRATES OF PENZANCE**—Gilbert and Sullivan
Typical topsy-turvydom along with mixed identities, featur-
ing Major-General Stanley, the Pirate King, Mabel, and the
Police Sergeant, along with many pirates and orphans.
- Aug. 11 - 15 **LA VIE PARISIENNE**—Offenbach
The Players present their own, original version in English of
this Offenbach classic of Parisian gaiety, sparkling music, and,
of course, the can-can.
- Aug. 18 - 22 **UTOPIA LIMITED**—Gilbert and Sullivan
Unlimited satire, spoofing Haydn, English and Irish folk songs,
court ceremony, and earlier Gilbert and Sullivan shows.
- Aug. 25 - 29 **THE YEOMAN OF THE GUARD**—Gilbert and Sullivan
Sullivan's most majestic music provides a setting for this ro-
mantic drama of Henry VIII's England and the foreboding
Tower of London.

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PRODUCTION STAFF

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DRAMATIS PERSONAE

THE GONDOLIERS

THE DUKE OF PLAZA-TORO (a Grandee of Spain) Timothy Jerome
LUIZ (his attendant) John Bee
DON ALHAMBRA DEL BOLERO (the Grand Inquisitor) David Green
MARCO PALMIERI (a Venetian Gondolier) Jack Sarfatti
GIUSEPPE PALMIERI (a Venetian Gondolier) James Rogers
VENETIAN GONDOLIERS:

ANTONIO Robert Haslun
FRANCESCO Richard Camhi
GIORGIO Henry Beale
ANNIBALE Howard Spendelow

THE DUCHESS OF PLAZA-TORO Elizabeth Anthony
CASILDA (her daughter) Lee Allera
CONTADINE:

GIANETTA Susan Kilbon
TESSA Diana Cole
FIAMETTA Cornelia Dolan
VITTORIA Lynne Fortgang
GIULIA Cynthia Gardner

INEZ (the King's foster-mother) Toni Mergentime

CHORUS OF GONDOLIERS AND CONTADINE, MEN-AT-ARMS, HERALDS,
AND PAGES: Henry Beale, Susan Cady, Richard Camhi, Elizabeth Dell,
Cornelia Dolan, Lynn Fortgang, Cynthia Gardner, Robert Haslun, Toni
Mergentime, Richard Riley, Linda Eddy Rings, Dan Rothermel, Miranda
Sampsel, Howard Spendelow, Bill Stiles, David Swain, Nancy Tappen,
Alice White.

* * * *

ACT I — The Piazzetta, Venice

ACT II — Pavillion in the Palace of Barataria

(an interval of three months elapses between Acts I and II)

DATE — 1750

Violins: Marjorie Rupp, Concertmistress; Laurel Phelps, Marianne Barcellona, Ellen Moore, Louise Whiteside, Gail Robertson. **Violas:** Mary Turner, Clara Boggs. **Celli:** Robert Mennow, Joyce Hunter. **Bass:** Linda Gerhard. **Flutes & Piccolo:** Lynne Priest, Roberta Friedman. **Oboe:** Nanci Bowling. **Clarinets:** Russell Suniewick, Nathaniel Calloway. **Bassoon:** Charles Nussbaum. **Horns:** Mary Wiegand, Nancy Cook. **Trumpet:** John Barrer. **Trombones:** Richard Isackes, David Rupp. **Percussion:** Robert Hague.

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MEET THE STAFF

W. HAYDEN BOYERS, Producer of the Players and Professor of Romance Languages and Literature at Oberlin College, has been head of this organization since its establishment on the Oberlin campus, and spearheaded the group's move to the Cape in 1953. Having worked with G & S for many years, Dr. Boyers has developed an understanding of these light operas that is rare in this country and highly respected among Savoyards.

DR. ROBERTS RUGH, Treasurer, is listed in *Who's Who in America* as "Professor of radiology, Columbia University; director of research on biological effects of ionizing radiation; Trustee of Marine Biological Laboratory; Member of American Association of Roentgenology, Society of Cancer Research, Radiological Society of North America, British Institute of Radiology . . ." but he is better known to all Oberlinites as a member of the Oberlin Alumni Council and Number One supporter of the Oberlin Players since their arrival in Mashpee eleven years ago.

ROBERT A. GIBSON, Director of Productions, has returned for his fourth season at Highfield. Mr. Gibson, over an eleven year period, served as chorus member, stage manager, and Director of Productions with the D'Oyly Carte Opera Company before becoming associated with the Oberlin College Gilbert and Sullivan Players. Mr. Gibson is a leading authority on the interpretation of Gilbert and Sullivan.

JAMES PAUL, completing this summer his fifth season at Highfield and his third season as Music Director, adds to his own brilliant musicianship the wealth of experience needed to conduct a Gilbert and Sullivan orchestra. Jim is an Oberlin Conservatory student, now back for his Senior year after two years at the Mozarteum in Salzburg, Austria, where he studied voice under Max Lorenz and Julius Patzak, and conducted with Kurt Prestel.

D. THOMAS TULL, Stage Director, is now in his sixth season on Cape Cod with the Oberlin Players since 1953. He majored in voice at Oberlin College and graduated in 1961. Mr. Tull has appeared in more than 220 separate performances with the Oberlin Gilbert and Sullivan troupe, and has had major leads in all but two of the Gilbert and Sullivan operas.

TIMOTHY S. MAYER, a member of the company from 1957-1962, returns as director of *La Vie Parisienne* which he has adapted in a new version. Tim has directed, produced, written, or appeared in many dramas for the Harvard Dramatic Club, and was co-author and lyricist for this year's Hasty Pudding show, *William Had the Words*. His plans for next year include the direction of *Utopia Ltd.* for the Harvard G & S Players, and a musical adaptation of *Sweeney Todd* for WGBH-TV.

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MEET THE CAST

TIMOTHY JEROME, a student at Cornell University and Ithaca College School of Music, is in his first season with the Oberlin Players on Cape Cod. He spent last summer with the Corning Summer Theatre, and has played leading roles in many operas, including the **Barber of Seville**, **Madame Butterfly**, and many G & S favorites: Robin in **Ruddigore**, Guiseppi in **Gondoliers**, the Judge in **Trial by Jury**. Tim plans a career in professional theatre.

JOHN BEE has completed three years at Ohio University, where he is participating in the speech department honors program while studying voice with Steven Harbachick. John is active in the Ohio U. opera workshop and has played in G & S since high school. This is his third season at Highfield with the Oberlin Players. Last summer he appeared as Nanki-Poo in **Mikado**, Alexis in **The Sorcerer**, Marco in **A Night in Venice** and Baron Von Schonstein in **Blossom Time**.

DAVID GREEN, a newcomer to the company, has been active in Gilbert and Sullivan and has appeared as Lord Chancellor in **Iolanthe**, as the Mikado and Pooh-Bah in **Mikado**, and as Don Alhambra in **Gondoliers**. David holds degrees from Cornell and Stanford and is currently studying for his Ph.D. at Cornell. He has earned a Woodrow Wilson Fellowship and a Cornell University Fellowship.

JACK SARFATTI is with the Oberlin Players for his first season on Cape Cod. He is a graduate of Cornell University where he majored in physics, and has done graduate work at Brandeis. Jack has appeared in leading roles in many operas: **Yeomen of the Guard**, **Trial by Jury**, **Princess Ida**, **Bastien and Bastienne**, and played Marco in the Players production of **Gondoliers** at Oberlin this season.

JAMES ROGERS began his theatrical career at Culver Military Academy where he played **Curly in Oklahoma!**, was stage manager for **Teahouse of the August Moon**, and received the Collins-Rea award for theatrical work. This is Jim's second summer on the Cape; he has performed leading roles in **Mikado**, **Trial by Jury**, **Iolanthe**, **Yeoman of the Guard**, **Pirates of Penzance**, and appeared as Captain Corcoran on the Oberlin Campus in the Players production of **HMS Pinafore**. A 1964 graduate of Oberlin College, Jim plans to enter the Navy OCS this fall.

ELIZABETH ANTHONY, a Cape Cod summer resident for as long as she can remember, is back for her second summer at Highfield. Libbie made her G & S debut during her Senior year at Oberlin College as Ruth in **Pirates of Penzance**. Highfield audiences will remember her performances of Dame Hannah in **Ruddigore**, Lady Jane in **Patience**, Lady Sangazure in **Sorcerer**, Katisha in **Mikado**, and the Fairy Queen in **Iolanthe**.

SUSAN KILBON, a Junior English major at Oberlin College, has been with the Oberlin Players since her freshman year. This is her second summer at Highfield. Susan was the Oberlin Poetry Contest winner this spring. She toured Europe as a choir soloist during her senior year in high school. She appeared last winter in **The Mikado** at the Cleveland Players Theatre.

DIANA COLE, a voice major at Chat-ham College, Pittsburgh, Pa., holds a Mitchell Music Scholarship. This is her first summer at Highfield Theatre; she is a resident of Lexington, Mass. Diana has done solo concert work in college and has appeared in and toured with several choral groups. She has sung in **Yeoman of the Guard** and appeared as Lady Saphir in **Patience**.

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THE ARGUMENT

After an excursion into romantic drama with "The Yeoman of the Guard," "The Gondoliers" marks a return, by Gilbert, to the familiar social and political satire of the "Pinafore" - "Pirates" - "Mikado" variety and, by Sullivan, to rich and varied musical parody; a return, in a word, to all the delightful nonsense of the special Gilbert and Sullivan world of timorous, self-frustrating nitwits and pompous self-important nin-compoops.

The return was personal, too, for it commemorated a reconciliation between composer and librettist. Sullivan had complained that he was tired of comic opera, and more tired still of always being a secondary figure, a "cipher", in his alleged partnership with Gilbert. Furious at first, Gilbert relented and agreed to give more prominence to Sullivan's music. One senses a joyous return to an equal partnership and this relationship is underscored by the opera's oft-repeated words, "as one individual."

The particular subject of satire, like the plot, is also a return to the familiar—the question of equality in Victorian constitutional monarchy, where lip service was paid to the ideal of democracy while the privileges of birth and class were in fact firmly adhered to.

Long ago, in 1878, Gilbert had given his answer in the words of Dick Deadeye: "When people have to obey other people's orders, equality is out of the question." Now, in 1889, in the face of new utopian proposals for absolute equality, he has further words of caution: "When every one is somebodee/ Then no one's anybody!"

He makes them through a plot that is seemingly trivial enough—the twins Marco and Giuseppe are humble gondoliers, happily in love with their sweethearts, Tessa and Gianetta. They learn from the haughty and impoverished Duke of Plaza-Toro and his entourage of wife, daughter, attendant and Grand Inquisitor, that one of the twins, nobody knows which one, is the lawful king of little Baratara, as well as the husband (not fiance) since babyhood of the Duke's daughter, Casilda. Until proper identification can be made, Marco and Giuseppe must leave to rule jointly in Baratara. This they do, and in keeping with their Venetian ideals of absolute equality, make everyone a "Lord High" something or other, while only they, the kings, are the humble servants of all.

In the end, of course, there is a "recognition scene", and, to no one's particular surprise, we learn that neither Marco nor Giuseppe, but Luiz—the Duke's attendant and Casilda's true love—is the rightful king of Baratara.

MEET THE CAST—Continued

LEE ALLERA, who graduated *summa cum laude* from Indiana State College in Pennsylvania, has appeared in *My Fair Lady* and *School for Fathers*, as well as singing Ivy Smith in *On the Town* and Antonia in *Tales of Hoffman*. She was active in the college's opera workshop,

and sang in *The Telephone* for her senior recital. This is Lee's first summer at Highfield with the Oberlin G & S Players. She performed on the Oberlin campus as Casilda in the Troupe's production of *The Gondoliers* this season.



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MUSICAL NUMBERS

OVERTURE

ACT I

OPENING CHORUS AND SOLOS (Contadine and Gondoliers)	"List and Learn"
SOLOS AND QUARTET (Duke, Duchess, Casilda, and Luiz)	"From the sunny Spanish shore"
SOLO AND QUARTET (Duke, Duchess, Casilda, and Luiz)	"In enterprise of martial kind"
RECITATIVE AND DUET (Casilda and Luiz)	"O rapture, when alone together"
DUET (Luiz and Casilda)	"There was a time"
SOLO AND QUARTET (Don Alhambra, Casilda, Duchess, Luiz, and Duke)	"I stole the prince"
RECITATIVE (Casilda and Don Alhambra)	"But, bless my heart"
QUINTET (Casilda, Duchess, Luiz, Duke, and Don Alhambra)	"Try we life-long"
CHORUS AND SOLO (Contadine, Gondoliers, and Tessa)	"Bridegroom and bride"
FINALE OF ACT I (Ensemble)	"Kind sir, you cannot have the heart"

ACT II

OPENING CHORUS AND SOLOS (Men, Marco, and Guiseppe)	"Of happiness the very pith"
SOLO AND CHORUS (Guiseppe and Men)	"Rising early in the morning"
SOLO (Marco)	"Take a pair of sparkling eyes"
SCENA (Contadine and Gondoliers)	"Here we are, at the risk"
CHORUS AND DANCE (Contadine and Gondoliers)	"Dance a cachucha"
SOLO AND TRIO (Don Alhambra, Marco, and Giuseppe)	"There lived a king"
QUARTET (Gianetta, Tessa, Marco, and Giuseppe)	"In a contemplative fashion"
CHORUS AND SOLOS (Men, Duke, and Duchess)	"With ducal pomp"
SOLO (Duchess)	"On the day when I was wedded"
RECITATIVE AND DUET (Duke and Duchess)	"To help unhappy commoners"
QUINTET AND GAVOTTE (Duke, Marco, Giuseppe, Casilda, and Duchess)	"I am a courtier"
FINALE OF ACT II (Ensemble)	"Here is a case unprecedented"

SPECIAL EVENTS

- July 1 - 5 The Players open the first season of the Oberlin Summer Theatre with their production of "The Gondollers", in Oberlin, Ohio.
- July 17 Benefit performance for St. Barnabas Couples' Club—"H.M.S. Pinafore," at Highfield.
- July 26 Benefit concert for the First Congregational Church, Falmouth, in the Church.
- July 30 Benefit performance for the Woods Hole Child Center—"The Gondollers", at Highfield.
- Aug. 2 - 3 Benefit performances for the Lawrence High School Scholarship—"Arms and the Man", by George Bernard Shaw, presented by a visiting troupe from the new Oberlin Summer Theatre.
- Aug. 7 Benefit performance for the Falmouth Unitarian Society—"The Pirates of Penzance", at Highfield.
- Aug. 15 Benefit concert for the Greek Ladies Philoptokos Society—the Players Madrigal Singers, 2 p.m. in Hyannis.
- Aug. 23 Benefit concert for the St. Barnabas Organ Fund, in the Church.