

OBERLIN COLLEGE
Gilbert & Sullivan Players



PRINCESS IDA

or CASTLE ADAMANT

Highfield

FALMOUTH, MASS.

Producer

W. HAYDEN BOYERS

Directed by

ROBERT A. GIBSON

Music Director

JAMES PAUL

JULY 13 - 17

1965

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OBERLIN PLAYERS REPERTORY

- July 6 - 10** **PATIENCE—Gilbert and Sullivan**
Gilbert and Sullivan prove once again that the highbrow aesthete's lot is not a happy one—when the "highbrow" is educated beyond his intelligence.
- July 13 - 17** **PRINCESS IDA—Gilbert and Sullivan**
Academic high jinks from Tennyson to coeducation are taken in stride by the Players of the world's first coeducational college.
- July 20 - 24** **THE MERRY WIDOW—Franz Lehar**
Nostalgia, gaiety and romance combine to weave their magic spell in this, the world's most beloved modern operetta.
- July 27 - 31** **THE SORCERER—Gilbert and Sullivan**
J. Wellington Wells and his magical spells back again after a highly acclaimed first visit to Cape audiences two summers ago.
- Aug. 3 - 7** **LA PERICHOLE—Offenbach**
Love and intrigue in old Peru, seasoned liberally with Parisian spice, result in a witty, tuneful satire.
- Aug. 10 - 14** **THE MIKADO—Gilbert and Sullivan**
Everybody's favorite, given loving but not-too-reverent treatment with accumulated know-how from eleven different productions.
- Aug. 17 - 21** **THE BEGGAR'S OPERA—John Gay**
With this mordant parody of domestic morals and foreign opera the Players return to the fountainhead of English light opera from which stem all the others.
- Aug. 24 - 28** **IOLANTHE—Gilbert and Sullivan**
The fragile fantasy of Fairyland joins battle with the platitudinous pomposity of the Peerage.

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PRODUCTION STAFF

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DRAMATIS PERSONAE

KING HILDEBRAND	Paul O'Neill	
HILARION (his son)	James Cope	
CYRIL	} (Hilarion's Friends)	{ Frank Spoto	
FLORIAN			Richard Camhi
KING GAMA	.....	John Lithgow
ARAC	} (his Sons)	{ Roy Delp	
GURON			John Ostendorf
SCYNTHIUS			Mark Schomer
PRINCESS IDA (Gama's Daughter)	.....	Kathleen Campbell
LADY BLANCHE (Professor of Abstract Science)	.....	Stephanie Hoffman
LADY PSYCHE (Professor of Humanities)	.....	Lee Allera
MELISSA (Lady Blanche's Daughter)	.....	Jean Taynton
SACHARISSA	} (Girl Graduates)	{ Ursula Kingsbury	
CHLOE			Sara Maxwell
ADA			Alice White

Chorus of Soldiers, Courtiers and Girl Graduates: Lloyd Anderson, Chris Christoff, Bryant Dennison, Jane Doerschuk, Richard Gamble, Deborah Holbrook, John Hunter, Charlotte Lantery, Janet McNeill, Patricia Plum, Elizabeth Rosenberg, Howard Spendelow, Lisa Tracy.

ACT I Pavilion in King Hildebrand's Palace.

ACT II Castle Adamant.

ACT III Castle Adamant.

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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.

ROBERT A. GIBSON, Director of Productions, has returned for his fifth season at Highfield. Mr. Gibson was stage manager and director of productions with the D'Oyly Carte Opera Company. He was stage manager for Radio City Music Hall and the Roxy Theatre in New York before becoming associated with the Oberlin College Players. He is presently engaged in various projects for the Diocese of Raleigh, N.C., and the Better World Movement, Rocca di Papa, Rome, Italy.

NEWELL COOK, General Manager, graduated this year from Oberlin College and has returned for his fourth season on the Cape. He has been associated with the Players throughout his four years of college, and was President of the company in 1964-65. In addition to directing campus productions of *The Yeomen of the Guard* (1963) and *Iolanthe* (1965), Nook created, produced and directed the Mummer's Guild musical, *When in Rome*, Oberlin, last fall.

TIMOTHY S. MAYER, a member of the company since 1957, returns to Highfield this summer as Stage Director. As President of the Harvard Gilbert and Sullivan Players, member of the Executive Committee of the Harvard Dramatic Club and two-time author for the Hasty Pudding theatricals, Tim has been an important figure in Harvard theatre. Last year he directed Gilbert and Sullivan's *Utopia Ltd.* at the Loeb Drama Center, wrote the lyrics for the Hasty Pudding show, *No Hard Feelings* and, this spring, directed *The Threepenny Opera*. His plans for next fall include directing *The Tempest*.

JAMES PAUL, completing this summer his sixth season at Highfield and his fourth season as Music Director of the company, adds to his own brilliant musicianship the wealth of experience needed to conduct the Gilbert and Sullivan operettas. An Oberlin graduate, he also studied for two years at the Mozarteum in Salzburg, Austria. His studies included voice under Max Lorenz and Julius Patzak, and conducting with Kurt Prestel.

GUY J. SMITH, Set Designer and Technical Director, has been an active member of the company for the past five years. He graduated this spring from Oberlin College, where he directed the fall production of *Trial by Jury*, and was set designer/technical director for the spring production of *Iolanthe*.

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MEET THE CAST

PAUL O'NEILL comes to Highfield from the Governor Dummer Academy, where he is a member of the Dramatic Workshop. Although new to the Cape, Paul is by no means a stranger to Gilbert and Sullivan, having played Pooch-Bah in a junior high school production of *The Mikado*. He is a member of the Seacoast Savoyards.

JAMES F. COPE, a friend of the Players both as minister of the First Methodist Church in Oberlin and as Tolloler in the campus production of *Iolanthe* this spring, appears for the first time at Highfield. A graduate of Mt. Union College and the Oberlin Graduate School of Theology, Mr. Cope acquired musical experience in the Oberlin Musical Union and as a tenor soloist with the Canton, Ohio, chapter of the American Guild of Organists before joining the Players.

FRANK SPOTO is spending his first season with the Players on the Cape. During the past year he was a member of the Oberlin Opera Theatre and the College Choir, and he was a soloist with the choir on its Russian tour in the spring of 1964. This year he sang the part of Count Almaviva in excerpts from Rossini's *The Barber of Seville*.

JOHN LITHGOW, an artist and actor as well as singer, has served on the executive boards of the Harvard Dramatic Club and the Harvard Gilbert and Sullivan Society. After spending three summers acting in Shakespearean drama, John has joined the Players for his first season at Highfield.

ROY DELP, a 1965 graduate of the Oberlin Conservatory of Music, is new to the Cape although not to Gilbert and Sullivan. He was an excellent Mount-ararat in the spring production of *Iolanthe* on campus. In addition, Roy has sung leading roles in Oberlin Opera Theatre productions of *Albert Herring*, *Manon* and *The Elixir of Love*.

KATHLEEN CAMPBELL, well known to Highfield audiences as a result of two highly successful seasons in 1962 and 1963, returns for her third summer on the Cape. Kit has spent the last two years studying at the Opera School of the Mozarteum in Salzburg, Austria, where she recently sang the roles of Mimi in *La Boheme*, Fiordiligi in *Cosi Fan Tutte*, and the title role in *Arabella*. After this summer she plans to return to Salzburg in order to continue study for an operatic career.

STEPHANIE HOFFMAN, a graduate of the Hartt College of Music, performed there in *Boris Gudunow*, *Albert Herring* and *The Love for Three Oranges*. Last summer she attended the Yale Summer School of Music and Art, where she performed in *Riders to the Sea*. Currently a member of the New Haven Opera Society, Stephanie recently played Fidalma in Cimarosa's *The Secret Marriage*. This is her first season with the Players.

LEE ALLERA, back for her second summer at Highfield, graduated summa cum laude from Indiana State College in Pennsylvania, where she was active in the college's opera workshop and choir, and sang in *The Telephone*. Lee has appeared in *My Fair Lady* and *The Tales of Hoffman*, as well as singing the part of Mabel in the Pittsburgh Savoyards production of *The Pirates of Penzance*. She appeared last summer as Josephine in *HMS Pinafore* and Casilda in *The Gondoliers*.

JEAN TAYNTON, a 1961 graduate of Oberlin College, is a veteran performer of Gilbert and Sullivan opera. Well known to Highfield audiences for outstanding performances in 1958, 1959 and 1961, Jean is returning after a long absence for her fourth Cape season. She is best remembered as the Fairy Queen in *Iolanthe*, Mad Margaret in *Ruddigore*, and the Witch in *Hansel and Gretel*.

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THE STORY

In *Princess Ida* Gilbert manages to follow quite closely his source and at the same time to present a satire which is unmistakably his own. His source is Tennyson's *The Princess* and the satire is on the then-new subject of higher education for women. Today there is a wide-spread belief, particularly in Oberlin, that co-education may be here to stay but Gilbert, with a great assist from Sullivan, still makes the subject an amusing one.

Princess Ida, we learn in Act I, has renounced Man to found at Castle Adamant her own college for women. In so doing she has annuled her marriage to Prince Hilarion, performed for reasons of state when they were respectively one and two years old! Now, twenty years later, King Hildebrand, Hilarion's father, issues to King Gama, Ida's father, an ultimatum that the marriage be honored. When Gama is unable to produce the willful Ida, Hildebrand holds him and his "warriors three" sons as hostages.

In Act II the action moves to Ida's Castle Adamant, perhaps the most uncompromisingly feminist institution ever conceived of. After a comic interlude featuring an invasion of this sanctum by Hilarion and his two companions, Cyril and Florian, disguised as girl students seeking admission to the university, a crisis is precipitated by the arrival of King Hildebrand, who threatens that unless Ida returns with him, he and his men will storm the castle.

Act III opens on Ida's preparations to defend her castle. As one after another her women fail her, unnerved at the prospect of actual combat, she is forced to accept her three brothers as her champions to fight Hilarion, Florian and Cyril. Hilarion and his comrades are victorious and Ida must return with Hilarion. Her dreams of winning the plaudits of posterity by banding all women together to abjure "tyrannic man" has been shattered, to be sure, but less by the outcome of the combat than by the force of Hildebrand's practical question: "How is this Posterity to be provided?"

ORCHESTRA

Violins: James Stanford, Concertmaster; Carl Rosow, Marianne Barcellona, Charles Roxin, Judy Scritch. **Viola:** Marcia Herman, Connie Sordino. **Cello:** Joyce Hunter, Elizabeth McLaughlin. **Bass:** Curtiss Bravine. **Flute:** Maryellen Butin, Dorothy Allman. **Oboe:** James Ross. **Clarinet:** Karl Krelove, Tom Makeever. **Bassoon:** Mary Drake. **Coronet:** Larry Ferris, Richard Moreau. **Horn:** Mary Wiegand. **Trombone:** David Rupp, Peter Trojan. **Percussion:** Peter Coomes.

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MUSICAL NUMBERS

ACT I

SEARCH THROUGHOUT THE PANORAMA Florian
 NOW HEARREN TO MY STRICT COMMAND Hildebrand and Chorus
 TO-DAY WE MEET Hilarion
 FROM THE DISTANT PANORAMA Chorus
 WE ARE WARRIORS THREE Arac, Guron, Scynthus and Chorus
 IF YOU GIVE ME YOUR ATTENTION Gama
 PRAPS IF YOU ADDRESS THE LADY Ensemble

ACT II

TOWARDS THE EMPYREAN HEIGHTS Lady Psyche, Melissa, Sacharissa and Chorus
 MIGHTY MAIDEN WITH A MISSION Chorus
 MINERVA! OH, HEAR ME Princess Ida
 AND THUS TO EMPYREAN HEIGHTS Princess Ida and Chorus
 COME MIGHTY MUST Blanche
 GENTLY, GENTLY Cyril, Hilarion and Florian
 I AM A MAIDEN Cyril, Hilarion and Florian
 THE WORLD IS BUT A BROKEN TOY Princess Ida, Cyril, Hilarion and Florian
 A LADY FAIR OF LINEAGE HIGH Lady Psyche, Cyril, Hilarion and Florian
 THE WOMAN OF THE WISEST WIT Psyche, Melissa, Cyril, Hilarion and Florian
 NOW WOULDN'T YOU LIKE Melissa and Lady Blanche
 MERRILY RING THE LUNCHEON BELL Blanche, Cyril and Chorus
 WOULD YOU KNOW THE KIND OF MAID Cyril
 OH, JOY! OUR CHIEF IS SAVED Ensemble

ACT III

DEATH TO THE INVADER! Melissa and Chorus
 WHEN'E'R I SPOKE King Gama and Chorus
 I BUILT UPON A ROCK Princess Ida
 WHEN ANGER SPREADS HIS WING Chorus
 THIS HELMET, I SUPPOSE Arac, Guron, Scynthus and Chorus
 THIS IS OUR DUTY Chorus
 WITH JOY ABIDING Ensemble

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