

OBERLIN COLLEGE
Gilbert & Sullivan Players



THE SORCERER

by GILBERT and SULLIVAN

Highfield
FALMOUTH, MASS.

Producer
W. HAYDEN BOYERS

Directed by
ROBERT A. GIBSON

Conductor
D. THOMAS TULL

JULY 27 - 31
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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DRAMATIS PERSONAE

SIR MARMADUKE POINTDEXTRE (an Elderly Baronet)	Roy Delp
ALEXIS (of the Grenadier Guards, his Son)	James Cope
DR. DALY (Vicar of Ploverleigh)	John Lithgow
NOTARY	John Ostendorf
JOHN WELLINGTON WELLS (of J. Wells & Co., Family Sorcerers)	Timothy Jerome
LADY SANGAZURE (a Lady of Ancient Lineage)	Stephanie Hoffman
ALINE (her daughter—betrothed to Alexis)	Lee Allera
MRS. PARTLET (a Pew Opener)	Alice White
CONSTANCE (her Daughter)	Kirsten Falke

Chorus of Villagers: Lloyd Anderson, Richard Camhi, Chris Christoff, Bryant Dennison, Jane Doerschuk, Richard Gamble, Deborah Holbrook, John Hunter, Ursula Kingsbury, Charlotte Lantery, Janet McNeill, Sara Maxwell, Paul O'Neill, Patricia Plumb, Elizabeth Rosenberg, Mark Schomer, Howard Spendelow, Lisa Tracy.

ACT I

Exterior of Sir Marmaduke's Mansion. Mid-day.

ACT II

Exterior of Sir Marmaduke's Mansion. Midnight.

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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

TIMOTHY JEROME, a graduate of Ithaca College School of Music, returns for his second season with the Oberlin Players on Cape Cod. Tim has played leading roles in many operas and dramas, including *The Magic Flute*, *I Pagliacci*, *Macbeth*, and *La Boheme* with the Syracuse Symphony. He has also appeared in many light operas and G&S favorites: *The Boy Friend*, *Kiss Me Kate*, *Wonderful Town*, *The Yeomen of the Guard*, *HMS Pinafore*, and *The Gondoliers*. This fall Tim will be a student at the Manhattan School of Music.

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*. He is a member of Pi Kappa Lambda.

JAMES F. COPE, a friend of the Players both as minister of the First Methodist Church in Oberlin and as Tolloier 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.

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.

KIRSTEN FALKE, a 1963 graduate of Oberlin College, appeared at Highfield last summer in *Die Fledermaus* and *La Vie Parisienne*. She attended the Mozarteum in Salzburg, Austria, where she was the solo contest winner for the Mozart Festival Week. Kirsten has had leading roles in *Hin U. Zuruck*, Stravinsky's *Les Noces*, and *The Fantasticks*, and has performed with the Concert Opera Society in New York. She is presently studying voice and plans a career in concert and opera singing.

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*.

ALICE WHITE, an English major at Oberlin College, is spending her second summer at Highfield, where she sang in the chorus last year. Alice has been a member of the company for two years, and has sung in *The Yeomen of the Guard*, *HMS Pinafore* and *Iolanthe*, as well as playing the role of Mrs. Partlet in the campus production of *The Sorcerer* last fall.

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THE STORY

In *The Sorcerer*, the first (1877) of the full-length Gilbert and Sullivan operas, we already have a plot based upon Gilbert's special topsy-turvy perspective. It is still, however, a primitive topsy-turvydom of situation, not the later great topsy-turvydom of the mind, of a fine idea gone amok. In essence *The Sorcerer* deals with a mere "prop," the "magic lozenge," which henceforth Sullivan was to oppose resolutely.

The prop in question is a love potion (already used in Gilbert's play *An Elixir of Love*) which causes everyone to fall in love with the first person of the opposite sex seen after imbibing. The village of Ploverleigh is a quiet, happy place as the opera begins, pleasantly occupied with preparations for the marriage of Aline, the daughter of Lady Sangazure, to Alexis, an officer of the Guards and the son of Sir Marmaduke Pointdextre. The two are ideally suited and all would have gone well had not Alexis felt the need of aiding nature through magic by calling upon the services of J. Wellington Wells of J. Wells & Co., Family Sorcerers, to provide a love potion. The villagers imbibe freely and topsy-turvydom soon reigns supreme. Constance, the daughter of Mrs. Partlet, a pew-opener, falls in love with an elderly notary; Sir Marmaduke falls in love with Mrs. Partlet; Lady Sangazure with J. Wellington Wells himself; and Aline and Dr. Daly, the parson, with each other. It takes a special and spectacular act of magic by Wells to set things right, restoring the law of natural selection so that Aline again loves Alexis, Sir Marmaduke returns to Lady Sangazure, Constance to Dr. Daly, and the Notary to Mrs. Partlet.

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, John Reed. **Bassoon:** Mary Drake. **Cornet:** Larry Ferris, Richard Moreau. **Horn:** Mary Wiegand, Nancy Martin. **Trombone:** David Rupp, Peter Trojan. **Percussion:** Peter Coombs.

SPECIAL EVENT

On Sunday, August 1st, the Players will present a benefit concert for the First Congregational Church, in the church.

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MUSICAL NUMBERS

ACT I

Ring Forth, Ye Bells	Chorus
When He is Here	Constance
Ballad—Time Was, When Love and I	Dr. Daly
With Heart and With Voice	Chorus of Girls
Happy Young Heart	Aline
With Heart and With Voice	Chorus of Men
Duet—Welcome, Joy! Adieu to Sadness!	Lady Sangazure and Sir Marmaduke
Ensemble—All is Prepared	Aline, Alexis, Notary, and Chorus
Ballad—For Love Alone	Alexis
My Name is John Wellington Wells	Mr. Wells
Incantation	Aline, Alexis, Mr. Wells, and Chorus
Now to the Banquet We Press	Finale

ACT II

'Tis Twelve, I Think	Aline, Alexis, Mr. Wells, and Chorus
Ensemble	Constance, Notary, Aline, Alexis, and Chorus
It is Not Love	Alexis
Quintett—She Will Tend Him	Aline, Mrs. Partlet, Alexis, Dr. Daly, and Sir Marmaduke
Recitative and Duet	Lady Sangazure and Mr. Wells
Engaged to So-and-so	Dr. Daly
Ensemble—Oh, Joyous Boon! Oh, Mad Delight!	Aline, Alexis, Dr. Daly and Chorus
Finale	

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