

OBERLIN COLLEGE
Gilbert & Sullivan Players



THE BEGGAR'S OPERA

by JOHN GAY

With new settings of the original
melodies by D. Thomas Tull.

The overture composed for the original
production by Johann Christoph Pepusch.
Orchestrations arranged by D. Thomas Tull.

Highfield
FALMOUTH, MASS.

Producer
W. HAYDEN BOYERS

Directed by
TIMOTHY S. MAYER

Music Director
JAMES H. PAUL

AUGUST 17 — 21
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

PEACHUM, a receiver of stolen goods	John Lithgow
LOCKKIT, the head jailer of Newgate	Roy Delp
MacHEATH, a highwayman	Timothy Jerome
FILCH, an apprentice to Peachum	Frank Spoto
THE BEGGAR	Timothy Mayer
THE PLAYER	James Paul
MATT OF THE MINT	Richard Camhi
JEMMY TWITCHER	Lloyd Anderson
CROOK-FINGERED JACK	Howard Spendelow
WAT DREARY	Mark Schomer
ROBIN OF BAGSHOT	Richard Gamble
NIMMING NED	Bryant Dennison
HARRY PADINGTON	James Cope
BEN BUDGE	Paul O'Neill
JAILER	James Cope
SERVANT	Otis Laury
DRAWER	Paul O'Neill
MRS. PEACHUM, Peachum's supposed wife	Jean Taynton
POLLY PEACHUM, their daughter	Kathleen Campbell
LUCY LOCKKIT, the jailer's daughter	Janet Walker
DIANA TRAPES, a tally-woman	Jean Taynton
JENNY DIVER	Lee Allera
MRS. COAXER	Ursula Kingsbury
DOLLY TRULL	Alice White
MRS. VIXEN	Sara Maxwell
BETTY DOXY	Chris Christoff
MRS. SLAMMEKIN	Jane Doerschuk
SUKY TAWDRY	Lisa Tracy
MOLLY BRAZEN	Elizabeth Rosenberg

members of MacHeath's gang

ladies of the town

Other members of the gang and ladies of the town: Peter Edson, Deborah Holbrook, John Hunter, Charlotte Lantery, Janet McNeill, Patricia Plumb.

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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.

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 *Così 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.

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.

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*.

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.

JANET WALKER, a 1964 graduate of Oberlin College, returns this summer as a guest performer in *The Mikado*, *The Beggar's Opera* and *Iolanthe*. A member of the company throughout her four years at Oberlin, Janet has spent three summers at Highfield, and has performed leading roles in 10 out of the 12 Gilbert and Sullivan operettas. Last summer she was an apprentice with the Santa Fe Opera Company, where she sang *Rigoletto* and in Alban Berg's *Lulu*. Janet is presently studying voice at the New England Conservatory.

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*.

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*.

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THE STORY

The Beggar's Opera is John Gay's mordantly satirical portrayal of 18th Century morality and political corruption. The extensive dialogue is interspersed with songs set to music by John Pepusch from popular airs. The story deals with the misadventures of the dashing MacHeath, a highwayman more successful at his chosen profession than at his avocations of the gaming table and the courts of Venus.

After a prologue in which the purported author and composer, a beggar, sets forth his purpose, the action begins at the home of Peachum, a receiver of stolen goods. Peachum and his wife learn to their consternation that their daughter, Polly, instead of properly employing her beauty towards mercenary ends, has "disgraced" them by falling in love with MacHeath and marrying him. Their immediate concern is to rid themselves of an unwanted son-in-law despite their daughter's wild infatuation. They decide to turn him in to the law to be executed and to claim the reward. Polly warns MacHeath and he goes into hiding.

Beguiling his confinement by calling in various "ladies of the town," he is betrayed by them and thrown into prison. There he is caught not only by the law but in the toils of his own philandering, for he has persuaded Lucy, the daughter of Lockit, the jailor, that he plans to marry her. Polly soon arrives and MacHeath, in a scene reminiscent of Moliere's *Dom Juan*, manages to allay the jealousy of both girls. Lucy takes her father's keys and releases him.

MacHeath's freedom does not last long, however, for another lady of the town, Mrs. Trapes, reveals his hiding-place to Peachum. He is again thrown into prison and the roll of the drum announces that the time of his execution is at hand. The author, however, intervenes at this juncture and, as the "deus ex machina," contrives the satisfactory denouement.

ORCHESTRA

Violins: James Stanford, Concertmaster; Marianne Barcellona, Carl Rosow, Charles Roxin. **Viola:** Marcia Herman, Clara Boggs. **Cello:** Joyce Hunter, Elizabeth McLaughlin. **Bass:** Curtiss Bravine. **Flute:** Maryellen Butin, Dorothy Allman. **Oboe:** James Ross. **Clarinet:** Karl Krelove, James Straw. **Bassoon:** Mary Drake. **Cornet:** Larry Ferris, Richard Moreau. **Horn:** Mike Thompson, Mary Wiegand. **Trombone:** David Rupp, Ed Pontanella. **Percussion:** Peter Coombs. **Harpsichord:** Brian Jones.

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SYNOPSIS OF SCENES

ACT I

Peachum's house

ACT II

Scene 1: A tavern near Newgate

Scene 2: Newgate Prison

ACT III

Scene 1: A tavern near Newgate

Scene 2: Peachum's house

Scene 3: Newgate Prison

Scene 4: The Condemned Hold

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