

OBERLIN COLLEGE
Gilbert & Sullivan Players



IOLANTHE

or The Peer and the Peri

by GILBERT and SULLIVAN

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Highfield

FALMOUTH, MASS.

Producer
W. HAYDEN BOYERS

Directed by
ROBERT A. GIBSON

Music Director
JAMES H. PAUL

AUGUST 24 - 28

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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STREPHON, an Arcadian Shepherd	Timothy Jerome —
QUEEN OF THE FAIRIES	Stephanie Hoffman —
IOLANTHE, a Fairy, Strephon's Mother	Janet Walker —
CELIA } Fairies	Lee Allera
LEILA }	Jean Taynton —
FLETA }	Jane Doerschuk
PHYLLIS, an Arcadian Shepherdess and Ward in Chancery	Kathleen Campbell —

Chorus of Dukes, Marquises, Earls, Viscounts, Barons, and Fairies: Lloyd Anderson, Richard Camhi, Chris Christoff, James Cooper, Bryant Denison, Peter Edson, Richard Gamble, Deborah Holbrook, John Hunter, Charlotte Lantery, Otis Laury, Janet McNeill, Sara Maxwell, Paul O'Neill, Patricia Plumb, Elizabeth Rosenberg, Dan Rothermel, Mark Schomer, Howard Spendelow, Lisa Tracy, Alice White.

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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

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.

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 sum-

mers acting in Shakespearean drama, John has joined the Players for his first season at Highfield.

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

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.

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.

JOHN OSTENDORF, a newcomer to Highfield this season, has been a student at Oberlin and at the University of Connecticut. He played the Music Man in the first amateur production of that show in Greenwich, Connecticut. John has also been a soloist with the Oberlin College Choir, and has sung in summer stock musicals in Cleveland.

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THE STORY

Iolanthe is a classic example of Gilbert's institutional satire. The institution is English law and government as epitomized in the House of Peers, a logical absurdity all the more venerable because it has no reasonable justification. Set against it for typical topsy-turvy contrast is a fairy kingdom of charming fairies eternally aged seventeen; their formidable Queen; a fairy heroine, Iolanthe, who has committed the heinous crime of marrying a mortal; and her half-mortal, half-fairy son, Strephon. Love interest is provided in the person of Phyllis, a shepherd maid loved by Strephon and by the entire House of Peers, individually and collectively. She chooses Strephon, until she discovers him in loving conversation with Iolanthe, recently pardoned by the Fairy Queen. Since Iolanthe, like all other fairies, permanently looks seventeen, Phyllis is unconvinced by the claim that Iolanthe is Strephon's mother. In anger she consents to marry any Peer selected for her. The fairies take vengeance by getting Strephon elected to Parliament and by passing his bill providing for admission to the House of Peers through competitive examination only.

Through a spate of recognition scenes, a series of typically Gilbertian extraordinary events, and some legal sleight-of-hand on the part of the Lord Chancellor, the impasse is solved happily with Peers, fairies, mortals and half-mortals blissfully paired off.

In the egalitarian problem which is so obvious a corollary of his main theme in the opera, Gilbert presents both sides impartially, with tongue-in-cheek for each. While he points up the absurdity of a nation which chooses its rulers for prowess displayed not by themselves but by their ancestors, he also chides (as in "Spurn Not the Nobly Born") the snobbery-in-reverse anti-gentry attitude of many of his contemporaries. Above all he echoes their complacency toward Britain's self-glorification of "muddling through" as a national policy.

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 Fontanella. **Percussion:** Peter Coombs.

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