Iolanthe
or, The Peer and the Peri

THE CAST
The Lord Chancellor .......................................................... Donald Barbee
Lord Mountararat ............................................................. Waldyn Benbenek
Lord Tolloller ...................................................................... Jim Ahrens
Private Willis (of the Grenadier Guards) ............................... David Morris
Stephon (an Arcadian Shepherd) ........................................ Christopher Silsby
Phyllis (an Arcadian Shepherdess and Ward in Chancery) .... Amanda Broge
Queen of the Fairies .......................................................... Kathryn Larsen
Iolanthe (a Fairy, Strephon's Mother) ................................. Lara Trujillo
Celia (a Fairy) ...................................................................... Lauren Asheim
Leila (a Fairy) ...................................................................... Robin Sorenson
Fleta (a Fairy) ...................................................................... Julie Seykora
Lord Chancellor's Trainbearer .......................................... Matthew Benbenek
Britannia / Nurse .............................................................. Charlotte Morrison

Chorus of Fairies:

Lauren Asheim    Holly MacDonald    Abigail Shuppy
Katie Crawford   Mary Mescher Benbenek  Robin Sorenson
Jen Cuff         Leah Reddy            Rhea Sullivan
Mary Gregory     Sandy Schoenecker    Sarah Wind
Michelle Jackson Julie Seykora          Holly Windle

Chorus of Peers:

Mark Alt         Stephen Hage          Eric Pasternack
Jim Brooks       Dean Laurance         John Persell
Ethan Edwards    Warren Loud          Richard Rames
L. Peter Erickson Eric Mellum          Scott Sandberg
Peter Erickson   David Morris          Charles Segal

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Understudies: Katie Crawford, Jen Cuff, Stephen Hage, Michelle Jackson,
Eric Mellum, John Persell, Leah Reddy, Scott Sandberg, Sandy Schoenecker,
Charles Segal, Robin Sorenson

Chorus Understudies: Ernest Brody, Stephanie Brody

Act I: An Arcadian Landscape
Act II: Palace Yard, Westminster

There will be one fifteen-minute intermission

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~ Please turn off all cell phones & pagers ~
~ No eating or drinking is allowed in the theatre ~
~ No smoking is permitted in the building ~
~ The use of flash cameras is strictly forbidden ~
**DIRECTOR’S NOTE**

*Iolanthe* is not one of the best known of the Savoy operas, but is generally acknowledged as the favorite of Gilbert & Sullivan aficionados, and rightly so. It boasts one of Sullivan’s most lushly tuneful scores, a compelling plot, delightful characters, and spot-on pacing that makes it a director’s joy. Chorus singers give an especially strong vote to *Iolanthe* in gratitude for rewarding roles as the fairies and peers, who serve as protagonists in their own right.

*Iolanthe* is a particularly rich example of Gilbert’s famed “topsy-turvydom” of misalliances and contradictions. Fairies trip the halls of Westminster while Peers in full regalia hike the countryside. Titled lords vie to marry a shepherdess while the Fairy Queen swoons for a grenadier guard. As legislators, the peers are proud to do “nothing in particular” (and do it very well!), while the “dainty little fairies” are keen for Parliamentary reform. Strephon, “a fairy to the waist, but whose legs are mortal,” is a mass of political and amatory complications. The Lord Chancellor may “embody the law” but admits his susceptibility to “pretty young wards in Chancery” and later reveals an even more deeply romantic side. Passions are quickly ignited, but can be just as quickly diverted. Lovers thwarted are reunited, and seemingly irreconcilable differences vanish with a pencil stroke—and, of course, a wave of the Fairy Queen’s magic wand.

—Lesley Hendrickson

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**SYNOPSIS**

**Act I:** Twenty-five years ago, the fairy Iolanthe was exiled by the Fairy Queen for the crime of marrying a human. She was spared the requisite death sentence on the condition that she leave her husband and never communicate with him again. The band of fairies misses her and so, in fact, does the Fairy Queen, who decides to pardon her. Iolanthe introduces her half-fairy son, Strephon, who plans to wed Phyllis, a minor under the guardianship of the Lord Chancellor. Unfortunately, the entire House of Lords (also called the House of Peers) is courting Phyllis and the Lord Chancellor has his eye on her as well. The Lord Chancellor, not knowing that Strephon is the son of his (he thinks) long-dead wife, forbids his marriage to Phyllis. When Strephon, crushed by this refusal, is being comforted by his mother, Phyllis misconstrues their affection and spurns him. (She is ignorant of his unusual family connections.) Phyllis then offers herself to either of the two top-ranking lords, Lord Mountararat and Lord Tolloller, who cannot decide which one is to have her. Strephon, meanwhile, summons fairy assistance. The Queen, indignant over the insult to Iolanthe and Strephon, makes Strephon a member of Parliament and proceeds to dismantle the House of Peers’ cherished privileges of rank. (A dukedom will be obtained through “competitive examination!”) The peers resort to foreign phrases to hide their discomfiture, as the fairies mock them.

**Act II** begins with more mocking on the part of the fairies, but clearly they are becoming interested in these haughty humans. The Fairy Queen, despite her own interest in the grenadier guard on duty, chides them for such weakness. Meanwhile, Lord Mountararat and Lord Tolloller have an ultimately touching confrontation about the disposition of Phyllis. The Lord Chancellor, who has been tossing and turning over the legal points of his awarding Phyllis to himself, is reassured by Mountararat and Tolloller. Iolanthe, unable to bear her son’s unhappiness, arrives to plead his case. Despite her veiled allusions to the Lord Chancellor’s love for his long-dead bride, she is unable to convince him to let Strephon and Phyllis marry. Desperate, she reveals herself as his wife. He is stunned by her revelation and horrified that her disclosure now ensures her death. When the Fairy Queen arrives to deal the death blow, the Lord Chancellor uses his legal expertise to resolve the crisis and pave the way for the “uplifting” happy ending.
PRODUCTION STAFF

Stage Director .......................................................... Lesley Hendrickson
Music Director .......................................................... James Straka
Artistic Director .......................................................... Wendy Evans
Costume Designer ...................................................... Jody Liedholm
Lighting Designer ...................................................... Michael Hoover
Stage Manager .......................................................... Phyllis A. Lam
Set Designer & Scenic Painter ...................................... Michael Hoover
Assistant Music Director ............................................. Steve Kriesel
Assistant Stage Managers .......................................... Peggie Kennedy, Ernest Brody
Set Construction and Painting ..................................... Dean Laurance, with
Jim Carroll, Lawrence Evans, Dan Furlong, Mark Gitch
Madeleine Hage, Paul Hardt, Lisa Horton, Bob Hunter
Bob Johanneck, Phyllis Lam, Randy Lebsock
Jo Pasternack, Mathew Sand, Herman Swanson
Fredrick Walsh, Feifei Wei, and cast members

Props ................................................................. Cynthia Edmon
Costume Workers ............................................. Marlene Doll, Wendy Evans, Lesley Hendrickson
Jenny Lind-Sadow, Carol Sandberg, Judy Wehrwein
Evelyn Weinberg, & cast members
Wardrobe Mistress .................................................. Jo Pasternack, Judy Wehrwein
Master Electrician .................................................. Eric Johnson
Light Board Operator ................................................ Bob Hunter
Spotlight Operators ............................................... Cynthia Edmon, Ivar Hendrickson
Audio-Visual Engineer ............................................. Bob Johanneck, Pat Johanneck
Audio-Describer .................................................... Judy Baldwin
Poster Graphic Design ............................................... Michael Hefty
Lobby Display & Photography .................................... Stephen Hage
Group Photos ........................................................... Daniels Studio
House Managers .... Mary Kuehborn, Carol Paulsen, Stephanie Digby, Paul Hardt
Ticket Sales ................................................................. Charlotte Morrison, Fred Morrison
House Staff Recruitment ........................................ Kathryn Larsen, Rhea Sullivan
Mary Mescher Benbenek

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Assistant Producer .................................................. Stephen Hage
Labour Pool Coordinator ........................................... Kathryn Larson
Publicity ................................................................. Waldyn Benbenek
Treasurer .............................................................. Richard Rames
Secretary .............................................................. Ethan Edwards
Chorus Representatives ............................................. Charles Segal, Holly MacDonald
Orchestra Representative .......................................... Barb Hovey

The Board:

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Assistant Conductor .................................................. Steve Kriesel
Violin ................................................................. Amy Atzel, Will Bartruff, Lorine Bidgood, Nancy Birth
Jacqui Danner, Debbie Feinwachs, Mary Heimerman, Dana Killam
Miyuki Onishi, Theodora Wynhoff
Viola .............. Emily Hagen, Tom Rognsvoog, Aija Ronis, Brian Vo, Ed Wharton
Cello ................................................................. Coral Bastien, Jesse Berndt, John Dunham
Karen Rognsvoog, Amy Samelian

Bass ................................................................. Ann Baumann Johnson, John Kaplan
Flute ............................................................... Kristen Kinnear-Olmann, Julie Lindstrom, Joe Wypych
Clarinet ............................................................. Kent Barth, Debbie Clapp, Barb Hovey
Oboe ................................................................. John Hunt, Steve Schellenberg
Bassoon .................... Debbie Clapp, Heather Clark, Rebecca Totzke
Horn ...................... Michael Engh, Judy Heimerman, Jeffrey Olhmann, Bob Spector
Trumpet ..................... Bob Hirte, Tim Killam, Betty MacKay, Bob Zobal
Trombone .............. Nathanael Engh, Greg Michnay, Lawrence Perry
Percussion .................. John Litch, Paul Madore

Rehearsal Pianists .. Randi Grundahl, Steven Norquist, Jan Scovill, Jean Van Heel
GLOSSARY (in order of occurrence)

The Peer and the Peri — a Peer is a high-ranking nobleman, and a Peri is a fairy
Arcadian Shepherd — an idealized rustic, the standard hero of the 18th-century genre of pastoral, mythological drama
A Ward in Chancery — a minor under the guardianship of the Courts of Chancery
togambol upon gossamer — to leap about playfully, to frolic
withflagoelet accompaniment — small fipple flute resembling the treble recorder
I’ve a borough or two at my disposal — analogous to a congressional district
tosit upon a woolsack which is stuffed with such thorns...— traditional seat of the Lord Chancellor in the House of Lords; an oversized hassock stuffed with wool
I’ll stick to my pipes and my tabors — pastoral instruments; flutes and drums
Inlowly cot alone is virtue found — cottage
Belgrave Square... Seven Dials — a fashionable area and a slum, respectively
never throw dust in a juryman’s eyes — same as pulling the wool over his eyes
When tempests wreck thy bark — your ship, i.e. ‘when you are in trouble’
let us pipe our eye — weep
Taradiddle, Tol-lol-lay — Taradiddle is a fib, Tol-lol may mean languid or so-so
(as in the name of the character Lord Tolloller), but may be just nonsense syllables here

Foreign Phrases — The Peers flaunt their linguistic learning in the following:
taking of his Dolce far Niente — Italian for blissful dalliance, “sweet nothing”
as the ancient Romans said “festina lente”— Latin for “hurry slowly”
Of a sudden, which is English for “Repente” — from either Italian or Latin will be carried, nobody at all contradicente —Latin for “contradicting”
with base canaille — as the Fairies note, “That word is French” for low rabble
a herd of vulgar plebs — “a Latin word” for the common people
'Twould fill with joy... the Hoi Polloi— “a Greek remark” meaning common folk

Bearded by these puny mortals — taunted, or defied (as in “beard the lion in his lair,” which is quoted by the Lord Chancellor and the two senior Lords later)
a fairy, from Andersen’s library — refers to Hans Christian Andersen’s fairy tales
Marriage with deceased wife’s sister — refers to a longstanding legislative feud between the two houses of Parliament. A bill permitting this was finally passed in 1907.

When all night long a chap remains on sentry-go — sentry duty
When in that House M.P.s divide — Members of Parliament, voting by physically going to one side of the House or the other
Yet Britain won her proudest bays — laurel wreaths, given to victorious heroes
Oh, foolish fay — yet another word for fairy
Oh, amorous dove, type of Ovidius Naso — the Fairy Queen is apostrophizing the dove as a symbol of love, and likening it to the Latin amatory poet, Ovid.

Lord Chancellor’s Nightmare Song:
nothing ‘twixt you and the ticking — material covering a mattress or pillow
a large bathing machine — wheeled changing-room used by modest beach-goers
the ship’s now a four-wheeler— a type of horse-drawn carriage
the black silk with gold clocks — decorative stitching on socks
he’s telling the tars all the particulars — sailors
Apple puffs, and three-corners, and Banburys — various pastries
shares... taken by Rothschild and Baring — two major banking establishments

Be your law the ancient saw — old saying. This song, like “Things are seldom what they seem” in H.M.S. Pinafore, strings together many ‘old saws.’
not worth a maravedi — a Spanish coin of very little value
As an old Equity draughtsman — a barrister who draws up complex legal documents
two strings go to every bow... grief 'twill bring if you've two beaux to every string — a pun on the phrase ‘to have two strings to your bow,’ meaning to be prepared for emergencies (when you resort to your second string), and the french word ‘beaux,’ meaning boy-friends, whom one may have ‘on a string’
CONTRIBUTORS

Influential Fairies ($100 and over)
Arlene & Tom Alm  Philip Asgian  Ray & Susan Devogel  Michael Dunham and John Giordano  Gretchen & Jim Fogo  Robert Gartner  Perry & Barbara Giffillan  Ed Grayden  Barb Hovey  Mary & Steven Kennedy  Jack & Geraldine King  R. N. Quiche  John Litch  Jack & Vivian Mason  Shirley Moore  Derrill M. Pankow  Garry & Mary Ann Peterson  Nancy & Bert Poritsky  Jim Quinn  Martha Rogers  Tom & Beverly Rogers  Paul & Patricia Sackett  The family of Steven and Mary Schier  Radonna & Jim Schwarz  Joe & Kristina Shaffer  Doris Skalstad  Richard Evan Stone  Connie Waterous  Amy Zitzer & Dyanne Ostlind

Peers of Highest Station ($50 - $99)

Shepherds and Shepherdesses (up to $50)

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IOLANTHE
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