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PROUDLY PRESENTS:



IOLANTHE

OR  
THE PEER &  
THE PERI

A  
FAIRY  
OPERA

by

W. S. GILBERT &  
ARTHUR SULLIVAN



★ ★ 30th Anniversary ★ ★

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## Production Team

Director	Alec Raymond
Choreographers	Elizabeth Gillard and Alec Raymond
Musical Director	Ian King
Repetiteur	Jan Ashworth
Assistant to the Director and Prompt	Betty Hill
State Manager and Properties	Debbie Allard
Stage Crew	Chris Healy
Wardrobe Mistress	Coral Readshaw
Assisted by	Coral-Lea Benzie, Judith Jerrard and Chris Cattach
Stage Decor	Dean Maynard
Assisted by	Clare Peacey, Ford Cull and Bryan Phillips
Set Construction	Bryan Phillips
Lighting Design and Crew	David Sowden and Assoc.
Programme Coordinator	Betty Hill
Typing	Lisa Bricknell
Posted and Cover Design (taken from original produc.)	Dominique Healy
Front-of-House Manager	Doris Nutley
Company Photographer	Reg Nutley
Banners	Michael Haan

## Executives

President	Betty Hill
Secretary	Eleanor Mazetti
Treasurer	Coralie Peterson
Executive Producer	Ada Groenhardt
Property Manager	Vic Arthur
Social/Personnel Manager	Dominique Healy
Future Planning Manager	Alec Raymond

## Director's Jottings

The overture to *Iolanthe* is one of only two written for the Savoy Operas (*Yeoman of the Guard* is the other) totally composed by Sullivan himself, and not simply sketched by him and finished by an assistant. A properly constructed overture, setting mood beautifully for the opera to follow, it contains not only melodies from the show, as was the custom, but specially composed music as well.

*Iolanthe*, as do all Gilbert and Sullivan operas, contains a good deal of comic satire, aimed here mainly at British politics and society, the class system and, of course, love. A great deal of this is still relevant in the 1990s, as is witnessed by recent controversy about the House of Lords and the Senate in Australia. Also, Gilbert always manages to imbue the characters who inhabit his Topsy-Turvey worlds with a good deal of sympathy and humanity. This is very true of the delightful group of Fairies and Mortals we meet in this enduring Comic Opera.

Musically, Sullivan included some clever parody of other composers in his opera scores. In this case, the Queen's *Invocation* and the fairy music at the end of Act II, have echoes of Wagner. We have also returned to Gilbert's original concept of the Fairy Queen, 1 as a rather imposing, comic version of Wagner's warrior maid, Bunhilde, from the *Ring Cycle*.

For this production, dialogue and a song from the original script and production of 1881, have been restored. Gilbert cut them mainly because critics of the day felt that he had gone too far in his political and social satire. It has been suggested that he only received his knighthood late in life, much later than Sullivan, because his caustic comments on the House of Peers annoyed some people in very high places. Today the satire might indeed seem quite just and rather tame – then, it caused great discussion and debate. It was highly controversial theatre, but it entertained. The restored dialogue involves: Phyllis explaining a Strephon in Act I the background of her being a Ward in Chancery; in Act II, Lord Mountararat's Poem, explaining to Phyllis how one may become a Peer of the Realm.

The song is Strephon's in Act II, and explains the ideals of a young politician, hoping to change society for the better.

For me, it has been a joy to prepare and rehearse this show, long being a fan of G & S from the time I saw my first *Mikado*, Savoyard's first ever production, thirty years ago in 1961. I have been hooked ever since. The production team and cast have all been such a dedicated, enthusiastic and professional team in their approach to *Iolanthe*, it has been a joy to work with them all. I want to take this opportunity to thank the committee

members for their whole-hearted support in this thirtieth anniversary year, and for this opportunity to direct one of my favourite Gilbert & Sullivan operas (I was a Peer once, 22 years ago at school). Thank you also to my parents, who shared their love of Theatre and Music with me and continue to encourage me in my endeavours in the performing arts; and to my patient wife, Jan, and my son Luke (a future Strephon or Lord Chancellor) for all their practical and moral support for such a manic Theatrophile. All the best in G & S,

Alec

## Acknowledgements

Thanks to Brad Esbensen for arranging Strephon's recitative and song "Fold Your Flapping Wings", and to Ignatians for their support of a sister Society.

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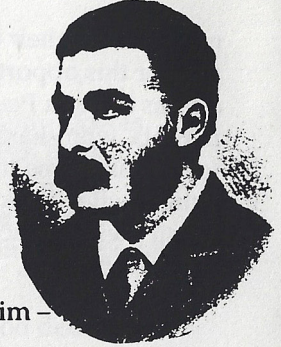
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W. S. GILBERT.



ARTHUR SULLIVAN.



## The Story

"Once a fairy, light and airy,  
 Married with a mortal.  
 Men, however, never, never,  
 Pass the fairy portal.  
 Slyly stealing, she to Ealing  
 Made a daily journey;  
 There she found him, clients round him –  
 (He was an attorney)."

This is the opening of one of Gilbert's comic "Bab Ballads", "The Fairy Curate". He often came back to these early writings for inspiration for his librettos. This one is the source for *Iolanthe*.

*Iolanthe*, a fairy, married a mortal, a young lawyer, twenty-five years or more before our play starts. He is now Lord Chancellor of England, and thinks his wife died tragically soon after their wedding. You see, she had been condemned to banishment for marrying a mortal. While hiding in her strange place of exile, she had a son, Strephon. The Lord Chancellor, of course, knows nothing of this at all. The complications start when Strephon falls in love with Phyllis, a ward in Chancery under the Lord Chancellor's guardianship. He, like his son, is in love with Phyllis. So, in fact, is the entire House of Peers of England!

How does all this get sorted out so true love triumphs and everyone lives happily ever after? What is a Grenadier Guard doing in the story? Wait and see! A hint: Keep your eyes on the Fairy Queen and her fairy troupe! It all magically works out, as in all Gilbert and Sullivan comic operas!

PS: Who would live in the bottom of a stream with THE FROGS!?

## Bride-to-be Fabrics

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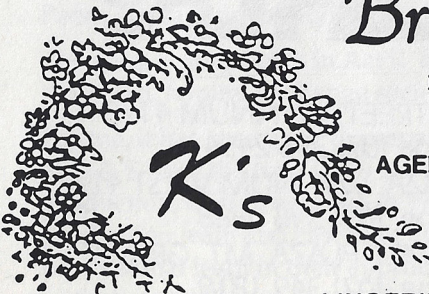
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## Dramatis Personae

The Lord Chancellor	Allan Jeffries
The Earl of Mountarat	Peter Taranto
Earl Tolloller	Gregory Breslin
Private Willis (of the Grenadier Guards)	Ray Shelley
Strephon (an Arcadian shepherd)	Paul Fegan
Queen of the Fairies	Judith Jerrard
Iolanthe (a Fairy – Strephon's mother)	Annette Seear
Celia	Carole MacKinney
Leila	Lisa Bricknell
Fleta	Leisel Thomas
Phyllis (an Arcadian shepherdess and Ward in Chancery)	Dominique Healy
Chorus of Fairies	Lorna Cosgrove, Amanda Drake, Julie Esbensen, Jacqui Gray, Allison Howie, Toni Menzies, Janet Raymond, Lesley Spedding, Deryl Switzer
Chorus of Dukes, Marquises, Earls, Viscounts and Barons	Vic Arthur, Neil Cowd, Edward Cullen, Ronald Curnow, Michael Haan, Alfio Nucifora, Bryan Phillips, Ray Shelley, Peter Sidney



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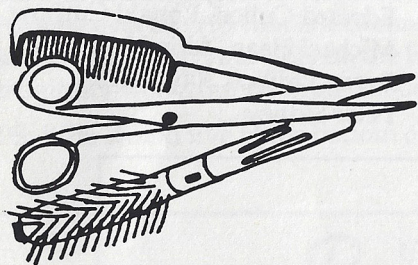
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## Musical Numbers

### Act I: An Arcadian Landscape

Date: Somewhere between 1700 and 1882

Overture	Orchestra
Tripping Hither	Celia, Leila and Fairies
Invocation	Queen, Iolanthe and Fairies
Good Morrow, Good Mother	Strephon and Fairies
Fare Thee Well	Queen and Fairies
Good Morrow, Good Lover	Phyllis and Strephon
None Shall Part Us	Phyllis and Strephon
Loudly let the Trumpet Bray	Peers
The Law is the True Embodiment	Lord Chancellor and Peers
My Well Loved Lord	Phyllis, Lords Tolloller and Mountararat, and Peers
Nay, Tempt Me Not	Phyllis and Peers
Spurn Not the Nobly Born	Lord Tolloller and Peers
My Lords, It May Not Be	Phyllis, Lord Chancellor, Strephon and Peers
When I Went To The Bar	Lord Chancellor
When Darkly Looms the Day (Finale)	Ensemble



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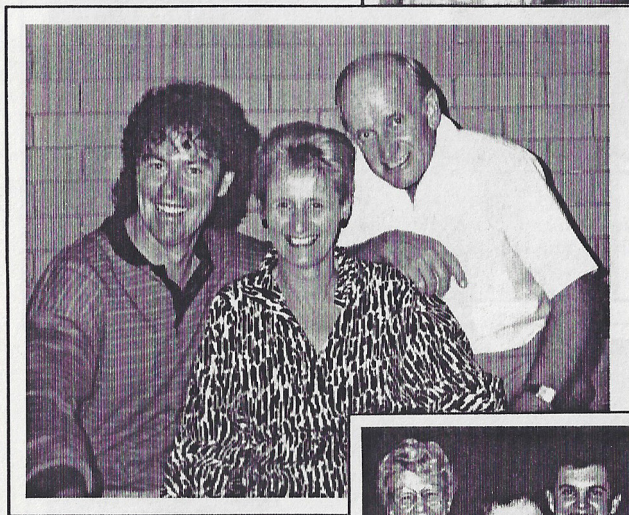
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*Back Row:* Jacqui Gray, Gregory Breslin  
(Earl Tolloller)  
*Centre Row:* Alfio Nucifora  
*Front Row:* Toni Menzies, Allison Howie



Ron Curnow (Chorus),  
Carole McKinney (Celia),  
Allan Jeffries (Lord Chancellor)

**Production Crew:**  
*Back Row:* Betty Hill, David Sowden,  
Bryan Phillips, Debbie Allard  
*Front Row:* Jan Ashworth,  
Alec Raymond, Ian King



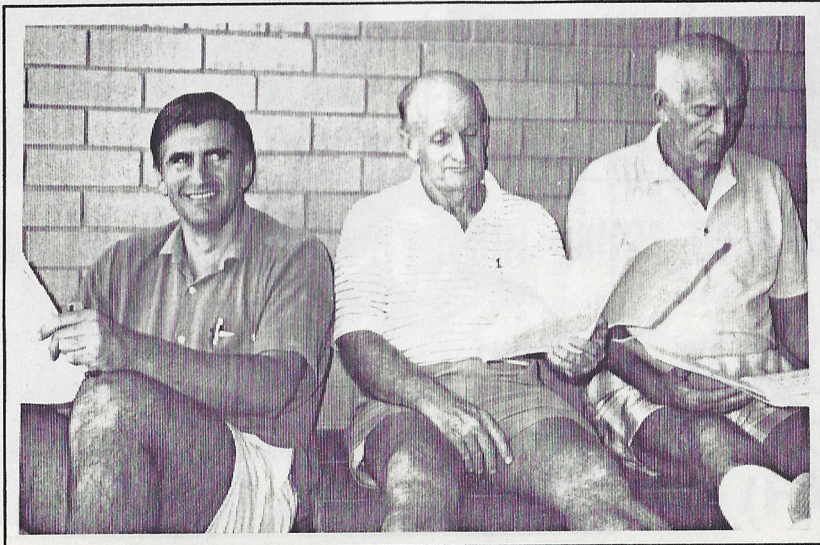
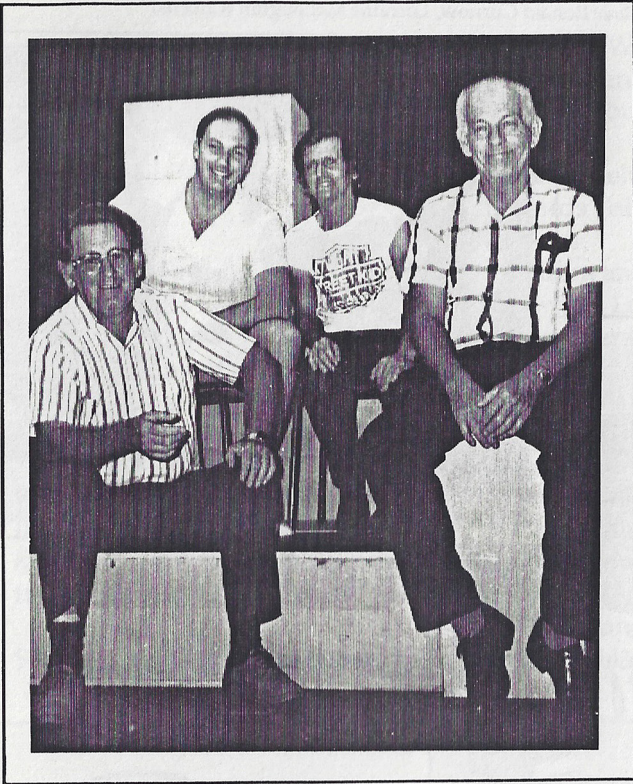


**Production Team:**  
Alec Raymond (Artistic Director), Coral Readshaw (Wardrobe Mistress),  
Elizabeth Gillard (Choreographer)



*Back Row:* Michael Haan, Lorna Cosgrove, Neil Cowd  
*Front Row:* Vic Arthur (Chorus)

Back Row: Paul Fegan, Vic Arthur  
Front Row: Bryan Phillips, Ray Shelley

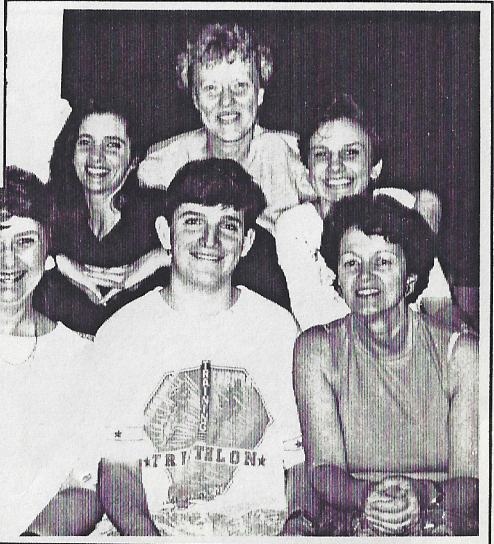


Learning your lines, fellows??  
Peter Sidney, Allan Jeffries, Ray Shelley

*Back Row: Peter Taranto (Earl of Mountarat), Paul Fegan (Strephon)  
 Centre Row: Lisa Bricknell (Leila), Dominique Healy (Phyllis), Leisel Thomas (Fletu)  
 Front Row: Ronald Curnow, Lorraine McLaughin (Chorus)*



*Carole McKinney, Lesley Spedding*



*Back Row: Annette Seary (Iolanthe), Jan Raymond, Toni Esbensen  
 Front Row: Judith Jerrard (Fairly Queen), Teddy Cullen, Deryl Switzer (Chorus)*

## Act II: The Palace Yard, Westminster

When All Night Long  
Strephon's a Member of Parliament  
When Britain Really Rules the Waves

In Vain to Us You Plead

Oh, Foolish Fay  
Though P'raps I May Incur Your Blame

Love, Unrequited, Robs Me of My Rest  
(nightmare song)  
He Who Shies At Such a Prize

Fold Your Flapping Wings  
If We're Weak Enough To Tarry  
My Lord, a Suppliant at Your Feet  
It May Not Be

Soon As We May, Off and Away

Private Willis  
Fairies and Peers  
Lord Mountararat, Peers and  
Fairies  
Leila, Celia and Fairies,  
Lords Tolloller, Mountararat and  
Peers  
Queen and Fairies  
Phyllis, Lords Tolloller and  
Mountararat, Private Willis

Lord Chancellor  
Lords Tolloller and Mountararat,  
Lord Chancellor  
Strephon  
Phyllis and Strephon  
Iolanthe  
Iolanthe, Lord Chancellor,  
Queen and Fairies  
Ensemble



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## Orchestra

Conductor	Ian King
Violin 1	Andrew Reid Ian Focks Andrea Lawler
Violin 2	Rachel Hunt Jon Hulett Helen Clague
Viola	Rob Wilson Marion Lewis
Cello.	Lynnette Floyd Rebecca Windsor
Double Bass	Caroline Hill
Flute	Matthew O'Sullivan
Oboe	Fiona May
Clarinet	Geoff Secomb
Trumpet	Brad Esbensen
French Horn	David Innes
Percussion	Darryl Steel Stephanie Underwood

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## A Gilbert and Sullivan Glossary

- The House of Peers (or Lords) – Hereditary Upper House of the British Parliament
- The House of Commons – The elected Lower House. Supposedly more intelligent than the Peers
- Arcadia (Arcady) – An ideal region of rural contentment and pastoral simplicity. A place to meet shepherdesses, swains (shepherds) and fairies.
- Ward in Chancery – A minor whose guardianship is vested in the Court of Chancery, presided over by the Lord Chancellor, for various legal reasons.
- The Lord Chancellor – Highest judicial office in England, ranking above all Peers, but below the Royal Family and the Archbishop of Canterbury. He acts as Speaker of the House of Lords.
- Woosack – Square seat stuffed with wool, (formerly the cause of Britain's prosperity) – The official seat of the Lord Chancellor in the House of Lords. Dating from King Edward III.
- Friday Nights – The House of Lords meet very rarely on Fridays, day or night (therefore a night off).
- Whigs – The Liberal Party, whose reputation in Victorian England was for "radical" views, i.e. social and economic reform.
- Tories – The Conservative Party – very anti-Liberal
- Borough – In modern terms, an electorate. "Pocket Boroughs" used to be represented in the House of Commons by politicians sponsored by wealthy and influential individuals – in this case the Fairy Queen sponsors Strepshon.
- Rusty Bombazine – Black material from which legal gowns were made.
- Belgrave Square – Very grand and wealthy square in London.
- Seven Dials and Drury Lane – Area of inner London, notorious in the 1800s for crime, squalor and poverty.
- St James's Park – One of London's six royal parks near Whitehall. In the 1800s it had something of a reputation for ladies of ill repute.
- Captain Shaw – Famous fire chief of London's Metropolitan Fire Brigade (1861-1891). He brought much improvement to that service. He was in the audience on opening night of the original production.

- Ovidious Naso (or Ovid) – Ancient Roman writer of love poetry, hence the reference by the Fairy Queen. The Dove symbolises him.
- Plebs – Latin – the lower social orders.
- Hoi Polloi – Greek – the unenlightened masses.
- Canaille – French – the mob, a rabble.
- Festina Lente – Latin – hasten slowly.
- Repente – Italian – suddenly.
- Contradicente – Italian – to contradict.
- Dolce far Niente – Italian – delightful idleness, in this case, with a young lady.
- Peris – Fairies in Persian mythology.
- Tarradiddle – A lie or fib.
- Fagin – In Strepthon's Act II song, reinstated for this production, the villain of Dickens's "Oliver Twist", who ran a gang of children pickpockets from the London slums.

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*Seven Brides for Seven Brothers* is our second show for 1991. We welcome Martin Overson as our director and Ruth Gabriel as choreographer. We will need energetic and enthusiastic dancers and singers, with at least 14 males. Anyone interested in musical direction, wardrobe, set construction, publicity or performance, contact Betty on 396 2324 or at PO Box 246, Wynnum Qld 4178.

## Shows for 1992

*Lola Montez* – An Australian musical set in Ballarat in the mid nineteenth century.

*Camelot* – This show has been requested many times in the past, and the committee now feels the time is right for this old fashioned style love story.

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Caloundra Civic Centre	1 June 2.30 and 8.00pm
Redcliffe Community Centre	8 June 2.00 and 8.00pm
Cavendish Road SHS	15 June 8.00pm
Cleveland SHS	21, 22 June 8.00pm

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