The Grand Duke

or, The Statutory Duel

Theatrical Troupe:
Ernest Dummkopf (A Theatrical Manager) ........................................ Donald Barbee
Ludwig (His Leading Comedian) ......................................................... Michael Burton
Dr. Tannhauser (A Notary) ................................................................. Tom Berg
Julia Jellicoe (An English Comedienne) ............................................. Sarah Wind Richens
Lisa (A Soubrette) ................................................................. Berit Bassinger
Olga ................................................................. Corissa Leonard
Gretchen ................................................................. Nikki Allen
Bertha ................................................................. Beth Gusenius
Elsa ................................................................. Lauren Tompkins
Martha ................................................................. Elizabeth Ashantiva

Grand Ducal Court:
Rudolph (Grand Duke of Pfennig Halbpfennig) ............................... Scott Benson
Baroness von Krakenfeldt (Betrothed to Rudolph) ................................ Deborah Haas

Chorus of Chamberlains:
Eric Brandhorst Clyde Gerber Richard Rames
Will Dierenfield Stephen Hage Felix Aguilar Tomlinson

Monte Carlo Entourage:
The Prince of Monte Carlo ................................................................. Waldyn Benbenek
The Princess of Monte Carlo ............................................................ Bethany Jackson
Herald ............................................................................................. Jonathan Flory
Ben Hashbaz (A Costumier) ............................................................. Aaron Rolloff

Chorus of “Nobles”:
Eric Brandhorst Clyde Gerber Richard Rames
Will Dierenfield Stephen Hage Felix Aguilar Tomlinson

Chorus of Actors and Actresses:
Joe Allen Mary Gregory John Orbison
Nikki Allen Beth Gusenius Eric Pasternack
Elizabeth Ashantiva Stephen Hage Richard Rames
Waldyn Benbenek Shawn Holt Aaron Rolloff
Eric Brandhorst Bethany Jackson Rhea Sullivan
Jim Brooks Julia Knoll Tamara Titsworth
Maia Carnicorn Corissa Leonard Felix Aguilar
Will Dierenfield Holly MacDonald Tomlinson
Jonathan Flory Mary Mescher Lauren Tompkins
Clyde Gerber Benbenek Holly Windle
Charlotte Morrison

Understudies: Nikki Allen, Waldyn Benbenek, Eric Brandhorst, Will Dierenfield, Jonathan Flory, Clyde Gerber, Mary Gregory, Beth Gusenius, Julia Knoll, Corissa Leonard, Tamara Titsworth, Felix Aguilar Tomlinson

Act I: The Public Square of Geisal
Act II: Hall in the Grand Ducal Palace
Time: About 1910

~ 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 ~

This production of The Grand Duke is dedicated to the memory of long-time company member

Peter Erickson
**Director's Note**

*The Grand Duke* was the fourteenth and final collaboration between the Savoy masters, W. S. Gilbert and composer Arthur Sullivan. (Of note, the opening night for *The Grand Duke* in 1896 was March 7 – exactly 118 years to the day for our opening night). While the operetta received good notices, it was the duo’s only financial failure.

The original production had (mostly) glorious music, and much of the score was used to great effect in Mike Leigh’s film *Topsy Turvy*, a must-see for G&S fans in particular, but a great movie by any measure. The libretto, though, was labored and the show itself clocked in at well over 3 hours. *The Times* said of the plot, “…the turning-point of (the) plot requires considerable intellectual application before it can be thoroughly grasped.” While one might level this criticism to any one of Gilbert’s plots, *The Grand Duke* storyline was particularly oblique and serpentine.

So, the GSVLOC made extensive revisions when they first mounted the production in 1991 – where I was fortunate enough to play Ludwig. The company tightened up the libretto even more in the 2003 production and added a trio from *Utopia, Ltd.* (“With wily brain”) to remind the audience that “legally dead” Ernest and Rudolf still exist.

I mention all of this because I am not a particular fan of tinkering with librettis that have proven successful. The original version of *The Grand Duke*, however, needed doctoring.

For this production, I have moved the Grand Duchy, of 1750, to the mythical region of Ruritania in 1910. By setting the action in 1910, the rather generic theatrical troupe can be a light opera company that focuses on the works of G&S. Sound familiar?

As is a tradition with most G&S works, we have excised some of the “inside” jokes from 1896 and inserted ones appropriate for either 1910 or 2014. We exercised restraint … we think.

I would like to thank Holly Windle and Lesley Hendrickson for being gracious and clever contributors to this third round of rewrites. Listen closely to Act 2’s “At the outset I may mention,” to hear some of their finest work. Lori Maxwell, too, has been a game partner in this adventure. To each of my requests for extra fermatas, added vamps, additional scoring she always answers, “You bet! We can do that!”

I would particularly like to single out special gratitude for Stephen Hage, our producer, for so patiently and helpfully responding to hundreds (literally) of emails from me over the last six months. He was my “sounding board” for each one of the countless changes I made. He offered expert opinion, on-going support and a lot of room for me to play, for which I’m very grateful. I hope you all enjoy this latest GSVLOC version of the final Savoy opera, *The Grand Duke*.

—Joe Andrews

**SYNOPSIS**

**Act I:** A light opera company in the Grand Duchy of Pfennig Halbfennig is celebrating the upcoming wedding of Ludwig and Lisa, two of their members. The company is also plotting to overthrow the Grand Duke (Rudolph) and place their manager, Ernest, on the throne. (The conspirators’ secret sign is the eating of a sausage roll.) As the court positions are to be filled according to standing in the company, leading lady Julia Jellicoe would be the Grand Duchess.

After Ludwig carelessly discloses their plot to the Grand Duke’s detective, the Notary proposes a “Statutory Duel” in order to avert disaster. Ludwig and Ernest are to “duel” with cards, the loser becoming legally dead (only until the law expires the next day). The winner will denounce the loser as the plot’s instigator and receive a pardon. After Ernest loses, Ludwig goes to find the Grand Duke.

Grand Duke Rudolph, meanwhile, busy planning his wedding to the Baroness von Krakenfeldt, has just learned about the plot against him. Ludwig decides on a new strategy to take advantage of Rudolph’s panic. He offers to relieve Rudolph of the danger by winning a rigged “statutory duel” and taking his place during the coup. They summon the people to see their duel, and Rudolph leaves thinking to return when the law expires the next day. Ludwig, however, revives the law for another century!

Julia points out that she is now forced to wed Ludwig in order to take on her leading role as Grand Duchess. Lisa, Ludwig’s fiancée, leaves in tears as the new Grand Duke’s entourage prepare to don their *Patience* costumes as suitable court attire.

**Act II:** When the Baroness arrives for her wedding with Grand Duke Rudolph, she is momentarily dismayed to learn of Ludwig’s “death.” She explains that Ludwig has to take on all of the Grand Duke’s obligations and marry her.

The complex plot takes yet another turn when the Princess of Monte Carlo shows up with her father and a band of hired “nobles.” It seems she was betrothed in infancy to the Grand Duke Rudolph, and her father has finally obtained money enough to pay off his debts and bring her here just before the betrothal arrangement expires at 3:00. (His money came from roulette.) The claim of the Princess supersedes that of the Baroness, and she is about to marry the bewildered Ludwig when the real Grand Duke appears (with Ernest and the Notary) with some news which quickly resolves the tangled relationships.
PRODUCTION STAFF

Stage Director ................................................. Joe Andrews
Music Director .................................................. Lorri Maxwell
Assistant Stage Director ..................................... Jacob Wellington
Stage Manager .................................................... Larry Rostad
Set Designer & Scenic Painter ................................. Larry Rostad
Costume Designer .............................................. Tom Lydeen
Lighting Designer ................................................ Andrew Kedl
Assistant Stage Manager ..................................... Malka Key
Crew .......................................................... Jack Kravik, Brianna Sullivan
Wardrobe Mistress .............................................. Jo Pasternack
Set & Prop Construction ................................. Andy Dizon, Nancy Gerber, Jack Kravik, Larry Rostad
L. Peter Erickson, Dean Laurie, Mary Gregory and other cast members

Props ......................................................... Jo Pasternack
Follow Spot Operator ....................................... Jack Kravik
Audio-Visual Engineer ....................................... Bob Johannek
Audio-Describer ............................................. Judy Baldwin
Poster Design ................................................... Tom McGregor, Mary Olson
Poster Illustration Design .................................... Amy Meyer, Squirrel Industries
Grand Duke Revision Committees .................. Joe Andrews, Wendy Evans, Stephen Hage
Lesley Hendrickson, Deedy Jensen, Stephen B. Sullivan, Holly Windle

“At the outset” lyrics by ..................................... Lesley Hendrickson, Holly Windle

Lobby Display & Photography .......................... Stephen Hage
Group Photos .................................................. Daniels Studio
House Managers .............................................. Trina Morrison, Fred Morrison, Irene Duong
Ticket Sales ................................................... Charlotte Morrison
Ticket Helpers ................................................. Deb Haas, Fred Morrison, Eric Pasternack, Holly Windle

House Staff Recruitment ...................................... Shawn Holt

The Board:

Producer .......................................................... Stephen Hage
Labour Pool Coordinator ..................................... Eric Pasternack
Publicity ............................................................ Waldyn Benbenek
Treasurer ............................................................ Malka Key
Secretary ............................................................ Shawn Holt
Female Chorus Representative .......................... Mary Gregory
Male Chorus Representative ............................... John Orbison
Orchestra Representative ..................................... Barb Hovey

ORCHESTRA (Includes Substitutes)

Conductor ....................................................... Lori Maxwell
Orchestra Manager ........................................... Ann Marie McIntire
Violin I ............................................................. David Kozamchak (Concertmaster)
Amy Atzel, Peter Chang, Mark Wamma, Eva Zorn, Mary Hanson
Nikkia Hall, Miyuki Onishi, Amy Tobin, Victoria Athmann

Violin II ............................................................ Kate Kelly, Derick Rehurek
Karen Neinstadt, Beth Henningsen, Lorine Menzhuber

Viola .............................................................. Ann Marie Bur, Aija Ronis
Chris Chelgren, Teresa Mager, Karen Kozak

Cello ............................................................. John Dunham, Karin Holmberg Kimble
Amy Samelian, Jesse Berndt

String Bass ...................................................... Ann Marie McIntire, Benjamin Kitt
Flute .............................................................. Kristen Kinnear-Ohlmann, Anne Cheney, Kathleen Spehar
Clarinet ........................................................... Barb Hovey, Dave Clark
Oboe ............................................................. Steve Schellenberg, Stuart Mitchell

Bassoon .......................................................... Steve Cronk, Elizabeth Brandt, Dorcas Michaelson
French Horn ..................................................... Jeff Ohlmann, Michael Engh, Chris Hahn
Karen Holmes, Kara Bradshaw

Trumpet ............................................................ Betty MacKay, Andy Padula, Robert Zobal
Trombone ....................................................... Greg Michnay, Scott Soltis, Tim Jung

Bass Trombone ................................................. Sarah Cooke

Percussion ......................................................... John Litch, Charley Rich

Rehearsal Pianists: ........................................ Steven Norquist, Jean Orbison Van Heel
Glossary (in order of occurrence)

Act I:

Pfennig Halppfennig - literally, penny half-penny. Tuppenny ha'penny is British slang for anything inferior and trivial.

Comedian/Comédienne - terms used to refer to actors (not necessarily comic ones)

Soubrette - an actress who plays the young and saucy roles.

Quite a dashing sposo - Italian for male spouse

But it's bilious on the whole - upsetting to the liver

D will attempt to “square the press” - bribe a reviewer

F claims all hoydens - roles of spirited, tomboyish girls

Like turtle her first love confessing - turtle-dove

What folly fell - what dreadful folly

castle gibbet - gallows

May not fight with falchions bright - sword, esp. a broad curved one

Orthography foregoes her spells - a pun about bending the rules of spelling

Ipso facto - Latin for “by the very act” (that is automatically)

King's evidence - evidence provided by an accused person about his alleged partners in crime (like State's evidence)

Compromising bonhomie - French word for geniality

As o'er our penny roll we sing - a cheap type of bread

Rich mock turtle, thick and clear - namely a soup (also cheap)

two-shilling gloves - even these are expensive by the Duke and Baroness's standards

give this man his gruel - make him take his punishment

This plebian man of shoddy - "plebian" means "of the masses" and "shoddy" is a kind of inferior woolen cloth

When two doughty heroes thunder - valiant

Verbum sat. - more legal language from the Notary; this is an abbreviation for a Latin phrase meaning a word to the wise is sufficient (verbum sat sapienti)

I'm not an ascetic - one who denies himself the creature comforts

The jolly jinks - merry-making (as in "high jinks")

As merry as a grig - A phrase that may mean "as merry as a cricket" (and just how merry is that?)

Act II:

Eloia! and Opoponax! - Fake Greek-sounding exclamations. Opoponax from the Greek for "all-healing", was a medicinal plant, and in Gilbert's day, trade name of a line of perfumes

Hoity-toity vixenish viragoes - snooty, ill-tempered, overbearing women

Ingenu - the role of sweet, naive young thing

Hard as the millstone nether - The nether millstone is the lower of the two millstones used to grind flour (it's quite hard).

Lily-white laughing leman - paramour

As sulky as a super - (actor lingo) short for “supernumerary” an actor with a non-speaking part who, if not in something as jolly as G&S, might get surly

"tol the riddle lol" - nonsense words

Technical bogie - a frightening apparition, although in this case only legally, not literally

Magnum of merry champagne - a double-sized bottle

Pommery '74 - the 1874 vintage of the fine French champagne

Come, bumpers, aye ever so many - glasses filled to the brim

A pretty job-lot of second-hand nobles - a group of diverse articles bought as a unit, often of inferior quality

Rook the pigeon and the gull - a bird pun about taking advantage of suckers

Allons, encore, garçons, fillettes, vos louis d'or, etc. - a lure to play roulette: Come now, again, boys and girls, your 20-frank gold coins, etc.

The law forbids the banns - announcement of a proposed marriage
CONTRIBUTORS

Princes and Princesses ($250 and over)

Rolf & Chris Bolstad ❖ Estate of Peter Erickson ❖ Stephen Hage & Lara Trujillo ❖ Holly MacDonald & John Orbison ❖ Leon Satran, MD

Grand Dukes and Duchesses ($100 - $249)


Chamberlains and Nobles ($50 - $99)


Actors and Actresses (up to $50)


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In the Spring of 2015, we will present HMS Pinafore

Our next Lake Harriet Bandshell performance will be The Pirates of Penzance, on July 12 (7:30) & 13 (5:30) of 2014
Presents

Gilbert & Sullivan’s
The Grand Duke
or The Statutory Duel

March 7–March 30, 2014
Howard Conn Fine Arts Center
1900 Nicollet Avenue South
Minneapolis

Visit gsvloc.org for schedule and tickets

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