

Princess Ida

or, Castle Adamant

King Hildebrand..... Waldyn Benbenek
Hilarion (*his son*) Anthony Rohr
Cyril (*friend of Hilarion*) Carl Rosamilia
Florian (*friend of Hilarion*) Ryan Johnson

King Gama Scott Benson
Arac (*son of Gama*)..... Doug Freeman
Guron (*son of Gama*) Joe Allen
Scynthius (*son of Gama*)..... Alessio Tranchell

Princess Ida (*Gama's Daughter*) Sarah Wind Richens
Lady Blanche (*Professor of Abstract Science*)..... Deb Haas
Lady Psyche (*Professor of Humanities*) Sarah Mehle
Melissa (*Lady Blanche's Daughter*) Kara Morgan
Sacharissa..... Kaitlin Klemencic
Chloe..... Emily Garst
Ada..... Holly Windle

Chorus of Courtiers, Soldiers, Girl Graduates, and Professors:

James Brooks	Shawn Holt	Charlotte Morrison
Axl Dahl	Stephen Hage	John Orbison
Jeff Erickson	Brian Ingalsbe	Richard Rames
Claudia Finsaas	Kaitlin Klemencic	Bryan Reed
Emily Garst	Jerry Kurek	Evan Slack
Alexander Gerchak	Maddy La Roche	Niko Simmons
Taylor Ann Grand	Dean Laurance	Rhea Sullivan
Mary Gregory	Anna Maher	Cassandra Utt
Paul Gutmann	Wendy Matsutani	Holly Windle
Jonah Heuer	Blanka Melbostad	



Understudies: Stephen Hage (*Hildebrand*), Jerry Kurek (*Hilarion*),
Jonah Heuer (*Cyril*), Niko Simmons (*Florian*), Alexander Gerchak (*Gama*),
Joe Allen (*Arac*), Paul Gutmann (*Guron and Scynthius*), Claudia Finsaas (*Ida*),
Mary Gregory (*Blanche*), Cassandra Utt (*Psyche*), Kaitlin Klemencic (*Melissa*),
Maddy La Roche (*Sacharissa, Chloe, and Ada*)

Act I: Pavilion in King Hildebrand's Palace

10-Minute Stretch

Act II: Gardens of Castle Adamant

15-Minute Intermission

Act III: Courtyard of Castle Adamant



Castle Adamant Academic Colors:

Education (<i>Princess Ida</i>)..... light blue	Law purple
Philosophy (<i>Lady Blanche</i>) .. dark blue	Mathematics..... gold
Humanities (<i>Lady Psyche</i>) white	Music pink
Government..... peacock blue	Science..... sage green

~ **Turn off all cell phones & other electronic devices** ~
~ No eating or drinking is allowed in the theatre ~
~ No smoking is permitted in the building ~
~ The use of cameras is strictly forbidden ~

DIRECTOR'S NOTE

Could Gilbert or Sullivan ever have imagined that their works would be alive and well some 130 years later and providing so much joy to us all in Minnesota in the dead of winter?

Princess Ida; or, Castle Adamant opened on January 5, 1884 and was the eighth operatic collaboration for Gilbert and Sullivan. It nestled between *Iolanthe* and *The Mikado* – two of their biggest successes. By comparison, *Princess Ida* was not an enormous hit. But its longevity is a testament to its many charms. In 1985, I played my first lead in a G&S show – Hilarion in Carleton College's production. About eight years later, I sang the role again with this very company in the 1993 production. So, this show holds a special place in my heart. Its enduring power might seem odd given that it deals with difficult topics: the satirization of Victorian feminism, college education for women (a novelty at the time), and Darwin's theory of evolution (only a few decades old when the show opened). Any *one* of these topics could pose challenges for a modern audience. Thankfully, Gilbert treated the topics with a light touch; in fact, the show pokes more fun at male foolishness and chauvinism than anything else.

Princess Ida is based on a narrative poem by Tennyson called *The Princess* (1847). Gilbert had written a farcical musical play, based on the poem, in 1870 and lifted much of the dialogue from it for his operetta. It is the only Gilbert and Sullivan opera in three acts and the only one with dialogue in blank verse (unrhymed iambic pentameter). It has been noted – and I agree – that the dialogue sometimes fails to sparkle in the usual Gilbertian way as a result of the forced meter. Happily, the score and lyrics more than make up for any shortcomings in the somewhat stilted dialogue.

It should be noted that we have adapted the play very slightly to address a notable challenge in the original: the play's conclusion includes a significant reversal. The ending is forced and somewhat jarring – especially to the modern ear. We've added just a few lines in Act 2 and 3 to help Ida's change of heart seem more plausible. Many of these new lines are actually from the original Tennyson poem which handles the conclusion in a far less perfunctory way.

I hope you enjoy this production even half as much as we have enjoyed putting it together for you. I feel extremely fortunate to have been able to work with such a profoundly talented, collaborative, dedicated and buoyant cast, crew, orchestra, music director and board.

I hope you'll agree that it's especially important right now, right here, to support art that brings beauty and joy – the wellsprings of hope – into the world. If you agree, perhaps you'll consider a contribution to this unique Twin Cities company that dedicates itself solely to this special brand of operetta that we all hold so dear.

SYNOPSIS

Act I King Hildebrand and his court await the coming of Princess Ida who was betrothed in infancy to Prince Hilarion. However, Ida's father, King Gama, and her three brothers arrive without her. They explain that she rules a women's university where no men are allowed. King Hildebrand takes King Gama and his sons hostage while Prince Hilarion and his two friends set off to lay romantic siege to Ida's castle.

Act II The women at Castle Adamant are learning to "abjure tyrannic man," under the tutelage of Princess Ida, Lady Psyche, and Lady Blanche. Hildebrand, Cyril, and Florian sneak in and disguise themselves as new students. However, the men must take Florian's sister, Lady Psyche, into their confidence. Melissa, Lady Blanche's daughter, thrilled to see men, also keeps their secret. She persuades her mother not to tell Ida, but Cyril soon gives away the truth after drinking too much at luncheon. Hilarion rescues Ida after she falls into the stream, but she arrests "these coarse, intruding spies." King Hildebrand arrives with his force of warriors. Ida defies him, even though he threatens to kill her brothers if she will not marry Hilarion.

Act III Melissa leads the women in a rallying war song, but they are all somewhat nervous about fighting. The princess agrees to let her brothers fight Hilarion, Cyril, and Florian—and to marry Hilarion if he wins. Ida's strong (but not so bright) brothers discard their heavy armor before the fight and, predictably, lose. Ida and Hilarion discover common ground for a happy, Gilbertian ending.

PRODUCTION STAFF

Stage Director Joe Andrews
Music Director Randal A. Buikema
Assistant Music Director Jean Orbison Van Heel
Stage Manager Denise Brophy
Set Designer & Scenic Painter Larry Rostad
Costume Designer Barb Portinga
Lighting Designer Alex Flinner
Props Designer Katie Phillips
Fight Choreographer Joe Allen
Set Builder Jay Scoggin
Assistant Stage Manager Malka Key, Brianna Sullivan
Lighting Assistant Mark Flinner
Follow-spot Operator Jack Kravik
Wardrobe Mistress Lucie Biros
Set Construction Ron Barnes, Andy Dizon, L. Peter Erickson
Clyde Gerber, Jack Kravik, Gary Maher, Chris Seeling
Danielle I. Edwards Simms, and cast members
Costume Construction & Procurement Kathryn Ansley, Lesley Hendrickson
Megan Probach, Connie Schramm
Uber Costume, Elle Zulauf, and cast members
Props Construction Melanie Broida, Steve Sullivan, and cast members
Rehearsal Pianists Jean Orbison Van Heel
Steven Norquist, Madeline Giordana
Audio-Visual Engineer Bob Johanneck
Poster Design Tom McGregor, Mary Olson
Lobby Display & Photography Stephen Hage
House Manager Trina Morrison
Ticket Sales Trina Morrison
Ticket Helpers Jim Brooks, Taylor Ann Grand, Deb Haas
Kaitlin Klemencik, Holly MacDonald, Wendy Matsutani, Sarah Mehle
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House Staff Recruitment Shawn Holt

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Labour Pool Coordinator Malka Key
Publicity Waldyn Benbenek
Treasurer John Orbison
Secretary Shawn Holt
Chorus Representatives Alexander Gerchak, Mary Gregory
Orchestra Representative Barb Hovey

ORCHESTRA

Conductor Randal A. Buikema
Orchestra Manager / Librarian Ann Marie McIntire
Violin I David Kozamchak (*concertmaster*), Eva Zorn, Derick Rehurek
Kay Pickett, Mary Hanson, Dan Sadoff
Ezelda Yacoub Hasapopoulos, Candice McCardle
Violin II Lorine Menzhuber*, Karen Neinstadt, Beth Henningsen
Betsy Lofgren, Daniel Werl, Theodora Wynoff, Maya Gitch
Viola Ann Marie Bur*, Chris Chelgren, Aija Ronis
Teresa Mager, Laura Bidgood
Cello John Dunham*, Karin Holmberg Kimble, Amy Samelian
Naomi Wells, Megan Whiting, Kirsten Slyter, Holly MacDonald
String Bass Ann Marie McIntire*, Doug Nelson
Flute Kristen Kinnear-Ohlmann*, Anne Cheney
Nancy Wucherpennig, Kathleen Spehar
Clarinet Barb Hovey*, Brian Krysinski, Ken Gellerman
Oboe Steve Schellenberg*, Beth Moorhead
Bassoon Beth Brandt*, Alice Anderson
Horn Jeffrey Ohlmann*, Michael Engh, Chris Hahn, Greg Mack
Trumpet Bob Zabal*, Andy Padula, Pat Gefre
Trombone Greg Michnay*, Sarah Cooke, Nate Engh, Ross Fugl
Percussion John Litch*, Charley Rich

* – principals

GLOSSARY (in order of occurrence)

Act I :

as sure as quarter-day — one of four days each year for paying rent, etc.

sons of Gama, Rex — king

with doughty heart and trusty blade — valiant

no need to bandy ought that appertains to you — a pun on the verb meaning to discuss banteringly and an adjective meaning bowlegged

they're safety matches . . . light only on the knowledge box — matches that have to be struck on a special surface (a match box) in order to light (invented 1855)

pops of Sillery our light artillery — popping the corks from Sillery champagne

oh, dainty triolet, oh, fragrant violet, oh, gentle heigho-let (or little sigh) — a form of poem with repeating lines, a flower, and a "little sigh"

towards the empyrean heights — the highest heaven

If you'd climb the Helicon — Greek mountain range (home of the Muses)

You should read Anacreon, Ovid's "Metamorphoses," likewise Aristophanes, and the works of Juvenal — an assortment of Greek and Roman writers who extolled the virtues of wine and love

you will get them Bowlerized — a verb derived from Thomas Bowdler who published a "cleaned up" Shakespeare in 1818

Minerva — Roman goddess of wisdom

let Swan secede from Edgar, Gask from Gask, Sewell from Cross — fashionable London stores with compound names

bull-dogs feed on throttles — throats

that spring-guns breathe defiance — guns set with a wire attached to the trigger, used as a deterrent to trespassers

I'll lay a crown — bet a five-shilling British coin

they'll set the Thames on fire — figuratively, do something notable and exciting

make silk purses . . . from the ears of Lady Circe's piggy-wigs — sorceress who turned Ulysses' men into swine

every pretty domina — female equivalent of Oxford don (i.e., tutor)

little pigs they're teaching for to fly — doing the impossible, i.e., "when pigs fly"

when they matriculate — enroll as students

timid . . . as a startled hind — female deer

he took his tub — bathed

paid a guinea to a toilet club — a grooming and hair-dressing establishment

no sizars here, or servitors — students who perform servant duties in exchange for room and board

an étui — a small case for carrying useful articles like sewing supplies

to rule the roast — literally, to supervise the cooking; figuratively, to be in charge

a born Plantagenet — a line of British monarchs

is the booby comely? — is the dunce attractive?

dare to beard a maiden in her lair — mixed metaphor version of bearding a lion in its own den (i.e., confronting someone on his/her own turf)

to fit the wit of a bit of a chit — contemptuous term for young person (esp. a girl)

as an old Crusader struck his Paynim foe — heathen (term from the Crusades)

fulminating grains — exploding powders

saltpetre — potassium nitrate, chief ingredient in gunpowder

to blow them up — to scold, to tell them off

the practical polemist — one who debates controversial points

dispensing chemist — pharmacist

popinjays — people vain of their appearance

tufted, jack-a-dandy featherheads — "tufted" refers to the tassels worn by peers' sons at Oxford; a "jack-a-dandy" is a conceited fop

when a wight sits up all night — a human being (implying pity)

the organ boys, they stopped their noise — organ-grinders

grinning herds of hurdy-gurds — performers on the hurdy-gurdy (in Victorian times a barrel organ played too often on street corners)

that fear can unanneal — weaken (term used for metal)

an arrant molly-coddle — an extreme mama's boy

cuirass, brassets — parts of armor; covering the torso and upper arms, respectively

here's a virago! here's a termagant! — overbearing and quarrelsome women

CONTRIBUTORS

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Since its founding in 1979 by Dick Fishel and Jim Hart, the company has produced all the Gilbert and Sullivan shows: *Trial By Jury* (1979), *Patience* (1980), *Iolanthe* (1981), *Princess Ida* (1982), *Ruddigore* (1983), *The Gondoliers* (1984), *The Mikado* (Spring 1985), *The Sorcerer* (Fall 1985), *The Pirates of Penzance* (1986), *The Yeomen of the Guard* (1987), *Utopia, Ltd.* (1988), *H.M.S. Pinafore* (1989), *Patience* (1990), *The Grand Duke* (1991), *Iolanthe* (1992), *Princess Ida* (1993), *The Gondoliers* (1994), *Ruddigore* (1995), *The Mikado* (Spring 1996), *The Zoo and Trial By Jury* (Fall 1996), *The Sorcerer* (1997), *The Pirates of Penzance* (1998), *The Yeomen of the Guard* (1999), *Offenbach's Orpheus in the Underworld* (2000), *H.M.S. Pinafore* (2001), *Patience* (2002), *The Grand Duke* (2003), *Iolanthe* (2004), *The Gondoliers* (2005), *Princess Ida* (2006), *The Mikado* (2007), *Utopia, Limited* (2008), *Ruddigore* (2009), *The Sorcerer* (2010), *The Pirates of Penzance* (2011), *Patience* (2012), *The Yeomen of the Guard* (2013), *The Grand Duke* (2014), *H.M.S. Pinafore* (Spring 2015), *Trial By Jury* (Summer 2015), *Iolanthe* (2016), *The Gondoliers* (Spring 2017), and Offenbach's *Orpheus in the Underworld* (Fall 2017)

In the Spring of 2019 we will present *The Mikado*

We are performing *H.M.S Pinafore* in Summer 2018 at the Lake Harriet Bandshell
July 14 at 7:30 pm and July 15 at 5:30 pm



Presents



March 2 – March 25, 2018

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