

Princess Ida or Castle Adamant

THE CAST

King Hildebrand	Waldyn Benbenek
Hilarion (<i>his son</i>)	Joe Andrews
Cyril (<i>friend of Hilarion</i>)	Pete Pellinen
Florian (<i>friend of Hilarion</i>)	Todd Jones

King Gama.....	Robert Sherrane
Arac (<i>son of Gama</i>)	Scott Benson
Guron (<i>son of Gama</i>).....	Michael J. Kraklio
Scynthus (<i>son of Gama</i>)	Stephen B. Sullivan

Princess Ida (<i>Gama's Daughter</i>).....	Sarah Rozsnafszky
Lady Blanche (<i>Professor of Abstract Science</i>)	Deborah Haas
Lady Psyche (<i>Professor of Humanities</i>)	Ellen Higgins
Melissa (<i>Lady Blanche's Daughter</i>).....	Margaret Sullivan
Sacharissa	Kathy Hering
Chloe	Holly Windle
Ada	Cyndi Nelson

Chorus of Courtiers, Townspeople, and Girl Graduates:

Mary Mescher Benbenek	Kathy Hering	Cyndi Nelson
Stephanie Brody	Marcia Hill	Barbara Webber
Felicia Dismer	Holly MacDonald	Holly Windle
Diane Dinndorf Friebe	Charlotte Morrison	Christine Winkler

Chorus of Courtiers, Townspeople, and Soldiers:

Lee Altermatt	Peter Erickson	Dean Laurance
Tom Barth	Roger Evans	Warren Loud
Ernest Brody	Andy Forgacs	Richard Rames
James Brooks	Stephen Hage	

[illegible]

Understudies: Tom Barth, Mary Mescher Benbenek, Scott Benson, James Brooks, Felicia Dismer, Andy Forgacs, Stephen Hage, Kathy Hering, Michael J. Kraklio, Holly MacDonald, Stephen B. Sullivan, Holly Windle, Christine Winkler

Act I: Town Square in Hildebrand's Kingdom
Act II: Gardens of Castle Adamant
Act III: Courtyard of Castle Adamant

- ~ There will be one "five-minute" intermission and one "ten-minute" intermission ~
- ~ Refreshments will be sold at the second intermission ~
- ~ 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

Gilbert described *Princess Ida* as a "respectful operatic perversion of Tennyson's *The Princess*." "Perversion" seems an apt description, but "respectful" stretches the truth somewhat. In his epic poem, Tennyson creates an elegant, enlightened parable that urges its readers to reassess the lowly status of Victorian women. His treatment of the topic was foresighted and sympathetic. Gilbert, in his turn, entered into the fray with characteristic gusto, parodying the idea of higher education for women with decidedly unsympathetic relish. In its time, it represented a backlash against the tremendous societal upheavals feared as an outcome of the feminist movement. Seen through 1990's eyes, however, the finished product is a glaring example of politically incorrect theater.

But the show has much to redeem it in its lush score. Many critics argue that *Ida's* score contains some of Sullivan's finest work, approaching grand opera in its harmonies and scope. And there are indeed great chunks of the libretto which display that marvelous Gilbertian wit and sparkle. Other portions, however, strike me as petty and, dare I say, adolescent? I have, accordingly, chosen to frame Gilbert's story within a modern context and present the show through the eyes of an adolescent girl. We can forgive *Ida* her lapses of judgment because hers is an outlook still in its development. And despite the intervening 100 years, where women are concerned, our society is in many ways still in its adolescence, as well.

SYNOPSIS

In our version, a modern-day girl, Ida, creates a fairy story:

In Act I, King Hildebrand and his court await the coming of Princess *Ida* who was betrothed in infancy to King Hildebrand's son, 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 prisoner, holding them as hostage while Prince Hilarion and his two friends set off to lay romantic siege to *Ida's* castle.

Act II finds the women at Castle Adamant learning to "abjure tyrannic man," under the tutelage of Princess *Ida*, Lady Psyche, and Lady Blanche. Hildebrand, Cyril, and Florian sneak in unobserved and decide to disguise themselves as women. Princess *Ida* greets them as new recruits to her cause, but the men must take Florian's sister, Lady Psyche, into their confidence. When Melissa, Lady Blanche's daughter, discovers their identity, she is so thrilled to see men (esp. Florian) that she, too, 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." Just then 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 opens with Melissa leading the women in a rallying war song, but they are all somewhat nervous about fighting King Hildebrand and his men. King Gama arrives to tell *Ida* how painful his captivity has been. The princess, deserted by her women and mindful of her father's plight, finally 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* makes one of those sudden transitions that so often characterize Gilbertian endings and, with a quotation from the original Tennyson poem on which *Princess Ida* is loosely based, looks happily toward a future with Hilarion at her side.

PRODUCTION STAFF

Stage Director.....	Donna Carroll
Music Director.....	Carolyn Davies
Artistic Director.....	Wendy Evans
Costume Designers.....	Lisa Steinmetz, Andrew Northwick
Set Designer.....	Michael Hoover
Producer.....	Waldyn Benbenek
Lighting Designer.....	Bill Devins
Chorus Master.....	Lawrence Henry
Rehearsal Pianists.....	Lisa Connolly, Kris Hahn Henderson Sarah Hohenstein, Steven Norquist, Jean Van Heel
Stage Manager.....	Peggie Kennedy
Lighting Technicians.....	Lesley Hendrickson, Bob Hunter Bob Johanneck, Janna Kysilko Ted Morrison, Chris Rusin
Wardrobe Mistress.....	Anne Forgacs
Properties Manager.....	Cindy Edmon
Hand Prop Construction.....	Lesley Hendrickson and cast members
Lead Scenic Artist.....	Carol Collins
Set Construction Coordinators.....	Andy Forgacs, Dean Laurance
Set Construction and Painting.....	Kurt Canada, Carol Collins Julie Delton, Lesley Hendrickson, Bob Hunter Larry Rostad, Sue Vogel, and cast members
Costume Construction.....	Marlene Doll, Wendy Evans, Anne Forgacs Dorothy Kuether, and cast members
Armorer.....	Arms and Armor
Poster Design.....	Garin Ipsen, Scott Franson
Poster Printing.....	Greg Burns, Weston Engraving
Lobby Display.....	Stephen Hage, Ernest Brody, Roger Evans
Photography.....	Roger Evans, Stephen Hage
House Manager.....	Mary Kuehborn
House Staff Recruitment.....	Rhea Sullivan
Ticket Sales.....	Sari Fried, Katie Lowry
Volunteer Coordinator.....	Andy Forgacs
Publicity.....	Joe Andrews
Treasurer.....	Richard Rames
Secretary.....	Diane Friebe
Chorus Representatives.....	Stephanie Brody, Dean Laurance

ORCHESTRA

Violin.....	Stephen Helms-Tillery (Concertmaster) Paula Larson, Gary Rauk, Mary Walker Agnes Wolf, Milton Wright, Linda Werner Sue Henderson, Chris Bannon, Sarah Hohenstein
Viola.....	Gary Hanson, Scott Olsen Don Olson, Tom Rognsvoog
Cello.....	Coral Bastien, John Litch, Will Mielke
Bass.....	Ron Rasmussen
Flute.....	Sari Fried, Katie Lowry
Clarinet.....	Barb Hovey, Tom Legare
Oboe.....	Linnea Schilling
Bassoon.....	Debbie Johanneck
Horn.....	Martha Bentley, Ellen Sorenson, Jim Streich
Trumpet.....	Bob Hirte, Bob Zobal
Trombone.....	Brad Etherington, Larry Perry, Greg Michnay
Percussion.....	Jim Streich

GLOSSARY

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

Dr. Watts's hymns — English minister and hymn-writer ("O, God, our help in ages past")

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

oh, dainty **triolet**, oh, fragrant violet, oh, gentle **heigho-let** (or little sigh) — one of Gilbert's far-fetched rhymes — a romantic combination of 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** — Greek and Roman writers who extolled the virtues of wine and love

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

Minerva — Roman goddess of wisdom

let **Swan** secede from **Edgar** — Swan and Edgar's is a fashionable London store

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** — expression meaning to do something notable and exciting

make silk purses . . . from the ears of **Lady Circe's** piggy-wigs — Circe was the sorceress who turned Ulysses' men into swine. "You can't make a silk purse out of a sow's ear" means you can't make something good out of bad materials.

weasels at their slumber they'll **trepan** — to catch in a trap; "to catch a weasel asleep" means to deceive a vigilant person

to get **sunbeams from cucumbers** — a scientific project mentioned in **Gulliver's Travels**

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

little **pigs they're teaching for to fly** — "when pigs fly" is a colloquialism for "never"

timid am I as a startled **hind** — female deer

he **took his tub** [bathed]; He paid a guinea to a **toilet club** — a place where people are assisted in dressing and in fixing their hair

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

"are men" stuck in her throat — variation of guilty MacBeth's line that "amen stuck in my throat" (Shakespeare)

meadow of **asphodel** — type of lily

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 a young person (esp. a girl)

as an old Crusader struck his **Pavnim** foe — heathen (term used during the Crusades)

we can dispense with **fulminating grains** [exploding powders]... **dispense with villainous 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

I never knew a more **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 (originally a mechanized violin with drones; in Victorian times a barrel organ played too often on street corners)

Ah, coward steel, that fear can **unanneal** — weaken (term used for metal)

It's an **arrant molly-coddle** fears a crack upon his noddle — 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**! — two words referring to overbearing and quarrelsome women, respectively

CONTRIBUTORS

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Next year's show will be *The Gondoliers*, or *The King of Barataria*. When told that one of them was a prince stolen in infancy, two light-hearted gondoliers take charge of a kingdom. O eccellentissimi! (Queen Victoria's favorite.)

Tax deductible contributions to help support our season are always welcome.

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PRINCESS IDA



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